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Summer, 1990  
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# NELSON'S COLUMN

## CONTEMPT OF COURTS

*Specialist shops like the one run by John Adrian are now under very serious threat and many could disappear entirely.*

The character of London seems to be under threat from the Unified Business Rate, though some of the people most intimately concerned are determined not to give up without a struggle. Two unique and rather raffish areas that could be lost are Cecil Court and St Martin's Court, which lie parallel to each other in the heart of the West End. For those in a hurry they serve as convenient pedestrian links between Charing Cross Road and St Martin's

Lane. For others they are important destinations in their own right.

The "others" are bibliophiles, writers, collectors and dealers, to whom these alleys of small shops provide a wonderful concentration of antiquarian and secondhand bookshops and print dealers. Graham Greene once said: "The West End is not my hunting ground any more than Charing Cross Road, but thank God Cecil Court remains Cecil Court." The fear of those who work in Cecil and St Martin's Courts is that God has given up, and that neither court will therefore remain as it is for much longer.

Following the introduction of the Unified Business Rate in April, rates will be increased from around £800 a year to £4,500 in the next five years, and rents are being raised from around £6,000 to more than £20,000 a year. So concerned are the dealers that 30 of them have formed an association to fight both legislators and landlords.

The chairman is David Drummond, who has run Pleasures of Past Times in Cecil Court for the last 23 years. It is a tiny shop stuffed with children's books, theatrical ephemera and brown cardboard boxes promisingly labelled "chorus ladies", "seaside piers" and "French shipping". Mr Drummond believes that in five years' time there may well be no bookshops left at all. "I would like to pass this business over to my sons, but if you have to find £25,000 in rent and rates before you start, why bother? I doubt that many shops have a turnover of more than £60,000."

He wrote to the Prime Minister reminding her that she was supposed

to be keen on small businesses and urging her to make the booksellers and print dealers a special case. He received in reply a rather terse letter from the Department of the Environment, saying that it was difficult to reconcile the suggestion of some form of special treatment for small businesses with "the overall concept" of a uniform business rate. "It would," the Department said, "eat away at the basis of the legislation now in place."

Mick Portsmouth and David Miller, who deal in postcards and postal history, say they are currently in dispute with their landlords, Cecil Court Investments, a property company based in the Channel Islands, who are putting up their rent from £6,500 to £20,000. "In rents and rates next year we are going to have to find an extra £17,500 net," says Miller, "which means increasing turnover by £50,000. In Paris shops like ours are encouraged, but here the free market economy is only free to big investors and developers. I shan't be voting Conservative again."

One of the new arrivals in Cecil Court is Zelda Cheatle, who opened her photographic gallery there just over a year ago. "We took it on at a rent of £6,000. Now they are asking us for £21,000. And we had to pay a premium of £27,000 to come in." She is apprehensive that the area will become "a gigantic Knickerbox, just like Covent Garden".

David Drummond argues that it is not just the money but a way of life that is threatened. Cecil Court has a long history of literary and artistic connections. Abraham Raimbach, the engraver, was born there in 1776. The eight-year-old Mozart lived with his family for a short while on the site now occupied by the "mystical and occult specialists" Watkins Books at 19-21. Rupert Brooke, Wilfred Owen and Siegfried Sassoon used to meet in the tea rooms that are now number 24. Dylan Thomas and Brendan Behan were among the habitués of the grand old Salisbury pub on the corner of St Martin's Court, the picturesque alley which also houses Sheeky's famous fish restaurant.

Even the DoE must wonder about the value of an "overall concept" that threatens the destruction of small areas that lend so much to the character of London, and not only bibliophiles will suggest that it might be better that the basis of such legislation should be eaten away than that places like Cecil Court and St Martin's Court should be totally devoured.

TIMBOUQUET







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# NELSON'S COLUMN

## KEEPING A GOOD CELLAR

*Members of the Wine Society can choose from a list of more than 600 wines, selected from some 20 countries.*

If cellars are the heart of any wine business then the members of the Wine Society are right to be celebrating the completion of their new accommodation in Stevenage. More warehouse than cellar in appearance—the building is mainly above ground, totally undistinguished and in that respect wholly in keeping with its neighbours in the New Town—it earns the preferred title by its capacity to store large quantities of wine at the rigorously controlled temperature (50°-55°F) essential for its development.

The Wine Society is a co-operative, owned and directed by its members, who purchase one share each at the time of joining (present cost £20). Founded in 1874 by a "Committee of Gentlemen" who met in a room at the Albert Hall, its main objectives were defined as "to purchase and import Foreign Wines, and to sell them at cheap rates to Members", and "to endeavour to obtain Wines direct from the growers, in a pure, unadulterated condition and, as far as possible, free from added spirits".

Past shareholders included the former prime minister Earl Russell,

Arthur Conan Doyle, John Galsworthy, A. P. Herbert, Alexander Fleming, Henry Wood and Laurence Olivier. There are many equally well-known names among the present membership but the Society is coy about revealing them. They are customers as well as members.

They get good service. The Society currently lists more than 600 wines from some 20 countries, and its newly-published spring list contains 198 new wines, as well as many old favourites, for current and future drinking. Members expect (and get) immediate free delivery of any quantity. The list is wide ranging, with some good bargains in the £3 to £4-a-bottle range and some more distinguished wines at more than 10 times as much.

The Society is also sending out a list of 89 wines for laying down under its *en primeur* arrangements, which enable members to buy the wines they want when young (and, with any luck, at lower prices than they will command at maturity), and have them stored in the Stevenage cellars until they are ready for drinking. This list also advises on when you might hope to

start drinking your purchases: among the clarets, for example, the 1983 Mouton-Rothschild, currently offered at £48 a bottle, could be ready by 1995 but will probably be better in 2000, whereas the more modest 1987 Duhart-Milon-Rothschild (£9.80 a bottle) promises to be delicious between 1992 and 1996.

The Society's first cellars were in the coal-hole of the Medical Society of London in Chandos Street. In 1903 they moved to Hills Place, but when the Palladium music hall was built above them the cellars became too hot for the correct storage of wine, and so they moved to Stevenage.

The present celebrations comprise an open invitation to members to visit the new cellars, which include a shop where the Society's current wines are on display together with all the gadgets that add to the fun and mystique of wine-drinking, and the introduction of a "Celebration Collection" of some special wines to match very special occasions. These include a 1982 champagne which is "good to drink now or lay down to celebrate the arrival of the new century on 31.12.99".



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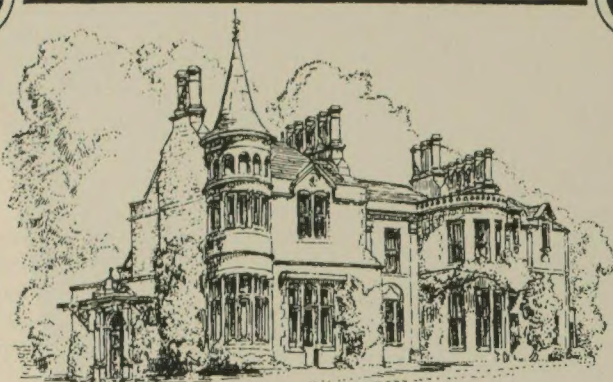


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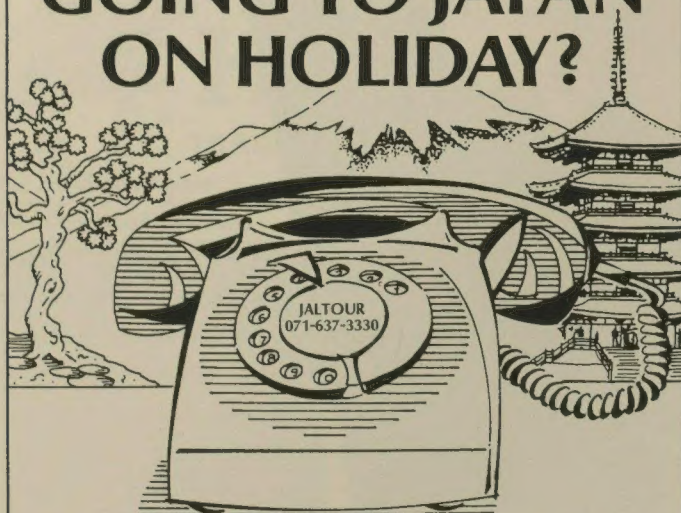
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## NELSON'S COLUMN OPERA NEWS



Helen Field sings the role of Jo Ann, who learns to come to terms with the world of reality, in Tippet's opera *New Year*, which is produced at Glyndebourne Festival in July.

This summer's opera season is rich in novelities to delight the adventurous and perhaps even to tempt the conservatives who fight shy of anything later than Puccini.

English National Opera end their season at the London Coliseum on June 2, then set off for the Soviet Union, after staging the world première of Robin Holloway's first and, to date, only opera *Clarissa*. It is based on the 18th-century epistolary novel by Samuel Richardson which is best known for its inordinate length. The story is nevertheless a simple one with two main characters, the eponymous heroine and the libertine, Lovelace, for whom she harbours an unconscious infatuation. Their relationship develops into mutual obsession, leading to the rape of *Clarissa* and her slow death—the very stuff of romantic opera. It will be interesting to hear how it marries with Holloway's Wagner-inspired, 20th-century musical idiom.

A different kind of doomed relationship, centred on a clash of ethnic cultures, is at the core of John Metcalf's *Tornrak*, which Welsh National Opera commissioned and will stage in Cardiff and then perform in six cities on their summer tour. Inspired by the true story of an Inuit girl brought to Britain during the 19th century, Michael Wilcox's libretto tells of Milak, who saves the life of Arthur, a sailor shipwrecked in the Canadian Arctic. He finds himself baffled by the world of the Tornraks, the animal spirits which guard and guide the Inuit people. When a ship arrives and they return to Britain, Milak fails to come to terms with rigid Victorian conventions. Each is finally destroyed by an alien world.

Working at the Banff Centre in 1986 gave the Welsh composer the chance to study the Inuit language, speech and throat singing—which employs a quite different vocal production from Western techniques—and he has incorporated all three into his score.

This year's only major operatic celebration of Michael Tippett's 85th birthday takes place at Glyndebourne, which on July 1 is giving the European première of the composer's latest opera, *New Year*. Study of the libretto with its two sets of characters, one deriving from Somewhere Today and inhabiting the Terror Town, the other arriving by space-ship from Nowhere Tomorrow, promises the element of mystification familiar from *The Midsummer Marriage*, coupled with the contemporary social and political problems which arise in *The Knot Garden*.

Conventional love stories are not for Tippett who is, as always, his own librettist. The heroine, Jo Ann, hides away from Terror Town life in a dream world; her encounter with Pelegrin, who arrives from outer space and must return to it, and their mutual love gradually draw her into the world of reality.

Dance is a major element in the piece, almost turning it into a musical, and will be supplied by the American choreographer Bill T. Jones. Peter Hall directs.

MARGARET DAVIES



# NELSON'S COLUMN

## THE THAIS OF LONDON

Thai cooking is the influence of the moment, and it is easy to see why. In its pre-European state, Thai food is light, healthy and full of flavours which are fresh and lively to palates used to the assertive reductions and butter-rich sauces that characterise much of European cooking today.

Anyone who has eaten Chinese food will find themselves in familiar territory. There is a good deal of common ground in terms of cooking techniques and ingredients, but where Thai food goes along a wholly original road is in the use of herbs and spices, in the multitude of dips that are an essential part of many dishes, and in the approach to and variety of salads.

If you sat down to eat with a family in Thailand you would probably get soup, a steamed dish, a fried dish, curry, salad and a sauce or dip, with a great dish of boiled rice to add the bulk, and that seems not a bad idea when ordering in a London Thai restaurant. To this you could usefully add appetisers such as the ubiquitous satay, with its peanut sauce spiced up with onion, coconut milk, chilli powder, fish and soy sauce, or with kaeng kwa brio wan, a sweet/sour hot cucumber and shallot salad, spring rolls, chicken wings and gra tong thong, crispy little tartlets filled with prawns and sweetcorn. These you are allowed to eat with your fingers, whereas chopsticks are normal for the main dishes.

Such considerations were not on my mind as we entered one of London's most popular Thai restaurants, the Blue Elephant in Fulham Broadway. It is rather like going into the Tropical House at Kew. The place is festooned with plants more associated with the steaming forests of Thailand than with the rather prosaic surroundings of south-west London. As we crossed the hump-backed bridge over a small pond I quite expected to be handed a parang with which to hack my way through to our table.

Based on a concept that has already proved extremely successful in Brussels, the Blue Elephant is huge. It can cope with 150 people at a time, but is cleverly laid out on different levels so you do not feel lost or overwhelmed by numbers. It is quite possible to have an agreeably intimate dinner for two only a few yards away from a party of 14.

Having kicked off with a Thai Singha beer to clear away the dust of the day we settled down to Pearls of the Blue Elephant—a selection of dishes from the starters—and deep-fried crab claws with hot chilli sauce. In fact the pearls also came with a selection of unanalysable dips, a different one for

ILLUSTRATION BY NICK SHARRATT



each nibble (a stick of chicken satay, a paper-wrapped prawn, a little twirl of vermicelli salad with prawns and chicken, a crunchy but delicate spring roll, and what is called here a bag of gold—a bag of bean curd filled with something slightly spicy). These titbits demonstrated precisely why Thai food has caught on in London. The crab claws, on the other hand, were dull, the batter being too heavy for the delicate flavour of the crab.

This same mixture of sensations, not all of them pleasant, accompanied the rest of our meal. The soups (menam chicken and tom yang koong) were delicious. The Thai beef salad had a zippy combination of flavours that were astringent and satisfying. The green chicken curry was hot: not hot enough to cause sweat to leap instantly from the brow, but distinctly warmish. Bangkok fish proved to be coarse and vulgar, and if this is a true reflection of the cooking of the capital then it must be a city best avoided.

However I would be happy to return to the Blue Elephant, which is a pleasurable experience, though it can be expensive. The service from cheongsammed Thai or Filipino girls is friendly but a touch slapdash, the cooking is attractive and there are many more dishes I would like to try. Blue Elephant, 4-5 Fulham Broadway, SW6.

Other Thai restaurants in London: Bahn Thai, 21a Frith Street, W1. Long menu—114 dishes. No set meals. Useful descriptions of each dish. Very

busy. Dark interior, scruffy/witty according to taste. Look out for salads, dim sum and noodle dishes.

Chiang Mai, 48 Frith Street, W1. Elegant competitor on the other side of the street. Northern Thai cooking. Huge range of appetisers. Superb soups. Sticky rice. Vegetarian and set menus.

Tui, 19 Exhibition Road, SW7. Rather smart, modernistic. Good explanations on manageable menu. Splendid steamed dumplings stuffed with pork and water chestnuts, sparkling squid with lemon juice, mint and chillis, and refreshing rambutan and pineapple in syrup. Good presentation. Lena's Thai Restaurant, 196 Lavender Hill, SW11. Tranquil and elegant. Helpful waiters. Comprehensive menu. Try steamboat po-tek for two, spring rolls filled with chicken and clear noodles, and bhanon Thai, custard with shredded brown coconut on top. Good-value set meals.

Khun Akorn, 136 Brompton Road, SW3. First of the upmarket Thai restaurants. Specialises in so-called royal or imperial cooking. Good-value set-lunch menu. Look out for pancakes stuffed with prawn, coconut, bean-curd and bean sprouts, duck curry and fried grey mullet with three sauces.

The Thai Pavilion, 42 Rupert Street, W1. A newcomer. Full of Thai artifacts, with a fountain on the ground floor. Longish menu. Sensible descriptions. Strong on salads, curries and stir-fried dishes.

MATTHEW FORT

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# WINDOW ON THE WORLD

## FEBRUARY 13

The Soviet Union accepted President Bush's proposals for troop cuts in central Europe, agreeing to the reduction of Soviet and US strengths to 195,000 men each. It also agreed to allow the US to retain a further 30,000 troops in European countries outside the central zone.

It was announced that the rebel England cricket tour of South Africa, captained by Mike Gatting, would be cut short by two weeks, to end on February 22.

## FEBRUARY 14

The Abbey National mortgage company raised its interest rates by 0.9 per cent to an all-time high of 15.4 per cent. Similar increases were later announced by other building societies and banks.

## FEBRUARY 15

A study published in the *British Medical Journal* revealed that children whose fathers had been exposed to radiation while working at the Sellafield nuclear reprocessing plant shortly before the time of conception ran an abnormally high risk of developing leukaemia.

Britain and Argentina agreed to restore full diplomatic relations, broken off in 1982 after the Falklands war.

## FEBRUARY 16

London and Peking approved the final draft of the Basic Law—the constitution securing limited democracy for Hong Kong following its return to China in 1997. Under the agreement 18 of the 60 seats on Hong Kong's legislative council would be directly elected in 1991. The figure would rise to 20 in 1995, through 24 in 1999 to reach 30 in 2003. As Hong Kong's legislators had hoped for half the seats to be directly elected by 1995, and for full democracy by 2003, the Government was criticised by some MPs for surrendering to Peking's demands.

## FEBRUARY 18

The ruling Liberal Democratic Party was returned to power in Japan, winning 275 of the 512 seats in the lower house.

## FEBRUARY 20

At a meeting of European Community members in Dublin the Foreign Secretary, Douglas Hurd, announced that Britain would unilaterally lift two voluntary sanctions against South Africa: three days later bans on tourism and new investment were formally ended.

## FEBRUARY 24

In the Soviet republic of Lithuania elections for the 141-seat parliament resulted in a landslide victory for the separatist nationalist movement, Sajudis, at the expense of the Soviet Communist Party and the independent Lithuanian Communist Party (CPL) which broke with Moscow in December, 1989. Of the 90 seats decided in the first round, 72 were won by Sajudis.

## FEBRUARY 25

In Nicaragua's presidential election Mrs Violeta Chamorro, leader of the National Opposition Union (UNO)—a coalition of 14 diverse groups—defeated President Daniel Ortega, ousting his left-wing Sandinista government which had been in power since 1979. Mrs Chamorro, widow of the assassinated anti-Somoza campaigner Pedro Chamorro, took 55.2 per cent of the vote to the Sandinistas' 40.8 per cent.

## FEBRUARY 26

14 people were killed as severe gales swept across Britain. In north Wales 2,000 people were evacuated from Towyn after waves breached the town's sea walls causing floods 5 feet deep.

The Soviet Union agreed to withdraw all its 73,500 troops from Czechoslovakia by July 1, 1991.

## FEBRUARY 27

In Moscow the Supreme Soviet voted 306 to 65 in support of President Gorbachev's proposals to create a new presidency with wide executive powers. The Soviet leader argued that the new office was essential for the successful implementation of his reform programme, and to "protect democracy and safeguard the revolutionary transformation of our federation".



Scenes from the London poll-tax riot of March 31. Mounted police confront a crowd of demonstrators, above. Several people were injured when they were trampled by horses. Below, a casualty of the fighting is carried to safety.

Riot police in the Strand, opposite, raise their shields against a hail of missiles. Firemen tackle a blazing car in St Martin's Lane, below right, and, far right, a youth smashes the windows of a restaurant in Lower Regent Street.



## FEBRUARY 28

The Environment Secretary, Chris Patten, announced that the average community charge—or poll tax—would be £370, almost £100 more than the original Government estimate. He criticised county councils for ignoring Government targets and planning spending increases which would fuel inflation. At the same time 18 of the 25 Conservative councillors on the West Oxfordshire District Council resigned the party whip to sit as independents in protest over having to set a community charge of £412

(£159 above the Government recommendation) in spite of having kept spending within Government guidelines. Two days later Conservative-controlled Wandsworth council set its poll tax at £148—the lowest in England.

## MARCH 1

The Attorney General, Sir Patrick Mayhew, announced that the Department of Trade and Industry's report into the takeover of Harrods by the Fayed brothers in 1985 would result in no criminal prosecutions. His statement followed an 18-month





RICHARD BAKER KATZ



PRESS ASSOCIATION

investigation into the report's findings by the Serious Fraud Office. On March 7 the report was published; it concluded that at the time of the £615-million takeover the Fayeds had "dishonestly misrepresented their origins, their wealth, their business interests and their resources to the Secretary of State, the Office of Fair Trading, the House of Fraser board and House of Fraser shareholders, and their own advisers". The findings led to calls from MPs of all parties for the disqualification of the Fayeds as House of Fraser directors. The request was

refused by the Trade and Industry Secretary, Nicholas Ridley, who said it would not be in the public interest.

#### MARCH 2

The African National Congress elected Nelson Mandela its deputy president and announced that it would be moving its headquarters from the Zambian capital, Lusaka, back to South Africa.

#### MARCH 4

Peter Walker, the Secretary of State for Wales and MP for Worcester, announced that he would

resign from the Cabinet within a few months and would not contest the next general election. He said his resignation was for family and business reasons. On March 14 it was announced that David Hunt, the minister with responsibility for the poll tax at the Department of the Environment, would succeed Walker in May.

#### MARCH 5

Arthur Scargill, the president of the National Union of Mineworkers, denied allegations made in the *Daily Mirror* and in ITV's *The Cook Report* that Libya had

provided the union with £5.5 million of funds during the 1984-85 miners' strike, and that he had used some of this money to pay off the mortgage on his house. On March 9 the NUM's 15-member executive agreed to appoint a QC to supervise an independent inquiry into the allegations.

In Nottingham 20 protesters dressed in Robin Hood costumes disrupted a council meeting to set the city's poll tax. In the evening a meeting of London's Labour-run Haringey Council was also disrupted by anti-poll-





NOVOSTIGAMMA

*Cars queue for petrol in Vilnius as the Soviet fuel embargo begins to bite.*

tax demonstrators. On the following day demonstrations took place at council offices across the country with the most angry scenes occurring in Bristol. On March 9 Neil Kinnock condemned violent poll-tax protests as the work of "toytown revolutionaries" and criticised those Labour MPs who said they would refuse to pay the tax.

#### MARCH 9

The Soviet Union agreed to withdraw all its 50,000 troops from Hungary by June 30, 1991.

#### MARCH 10

Farzad Bazofi, an Iranian-born journalist working for the *Observer*, was sentenced to death by a revolutionary court in the Iraqi capital, Baghdad, after being accused of spying for Israel. Mrs Daphne Parish, a British nurse charged with helping him, was sentenced to 15 years in prison. In September, 1989 Bazofi had tried to investigate reports of an explosion, said to have left hundreds dead, at the Al-Iskandaria military complex south-west of Baghdad. Mrs Parish had driven him to the site, where he had taken photographs and soil samples. News of the sentences met with widespread condemnation. Mrs Thatcher appealed personally to President Saddam Hussein of Iraq to spare Mr Bazofi and reduce the sentence given to Mrs Parish. The USSR, Egypt, Saudi Arabia, the UN and the EC, were also called upon to help. Their appeals were ignored and on March 15 Bazofi was hanged. The Government responded by recalling the British ambassador

from Baghdad, cancelling ministerial visits and expelling six Iraqi military students.

The Haitian leader, Lt-General Prosper Avril, who had seized power in a military coup in September, 1988, resigned following a week of popular demonstrations in which several people were killed by troops. On March 13 his temporary successor, General Harard Abraham, the armed forces chief, handed over power to Haiti's only female Supreme Court judge, Eartha Pascal-Trouillot, until internationally-monitored elections could be held.

#### MARCH 11

Lithuania became the first Soviet republic to attempt secession when deputies to its Supreme Council, voted 124 to nil, with six

*British-made pipes thought to be sections of the Iraqi "supergun" are impounded at Patras in Greece.*

abstentions, to declare independence from the Soviet Union. The republic which would drop the words "Soviet Socialist" from its title, had been annexed by the USSR in 1940. Before declaring independence the parliament elected Vytautas Landsbergis leader of the nationalist separatist movement, Sajudis President of Lithuania. On the following day President Gorbachev described Lithuania's historic declaration as "worrying", but Yegor Ligachev, one of the Politburo's leading hardliners, ruled out the use of force to prevent secession.

#### MARCH 12

Following a series of mass pro-democracy demonstrations, the Mongolian communist leader, Zhambyn Batmunkh, and his entire Politburo, resigned. On March 14 a reforming communist, Gombojavyn Ochirbat, was

elected as Batmunkh's successor.

#### MARCH 13

In Moscow the Congress of People's Deputies approved the creation of a powerful new executive presidency by 1,817 votes to 133 with 61 abstentions. Shortly afterwards a second historic decision was made when deputies voted 1,771 to 164 with 74 abstentions to remove guarantees of the Communist Party's leading political role by amending Articles Six and Seven of the Soviet constitution. On March 14 Gorbachev was elected to the new executive post of President of the USSR by 1,329 votes to 495.

The Supreme Court in Dublin refused to extradite to Northern Ireland two convicted IRA terrorists, Dermot Finucane and James Pius-Clark, who had escaped from Belfast's Maze prison in 1983. The court ruled that if the men were returned they would run "a probable risk" of being assaulted and injured by prison staff at the Maze.

Ambulance staff voted four-to-one in favour of a two-year pay deal to end six months of industrial action.

#### MARCH 15

In Moscow the Congress of People's Deputies passed by 1,463 votes to 94, with 128 abstentions, a resolution stating that Lithuania's declaration of independence had "no legal force" and that Soviet law was still in force in the republic. On March 16 the Soviet President gave Lithuania three days to respond to the ruling and to communicate "the measures to be taken to implement" it. But in a letter presented to Gorbachev on March 19 the Lithuanian President, Vytautas Landsbergis, made clear that the republic would not rescind its declaration of independence. Within hours Moscow retaliated by increasing security at government buildings, factories, power stations and other vital industrial installations within Lithuania. The police and the KGB were ordered to prevent the establishment of independent customs posts on the republic's borders.

The Israeli Prime Minister, Yitzhak Shamir, lost a vote of no confidence in the Knesset over his refusal to accept American proposals for peace talks with the Palestinians. His defeat by 60 votes to 55 brought an end to the coalition of his right-wing Likud Party and the Labour Party.



SYGMA



## MARCH 18

In East Germany's first free elections the conservative Alliance for Germany, backed by the West German Chancellor, Helmut Kohl, and favouring speedy unification, won 48.14 per cent of the vote and 193 of the 400 parliamentary seats. The largest share, 164 seats, went to the Christian Democrats. The Alliance's main rival, the centre-left Social Democratic Party (SPD) which proposed gradual unification, took 87 seats; the Party of Democratic Socialism (PDS), the successor to the disgraced communist party, took 65 seats.

## MARCH 19

A Second Reading of the War Crimes Bill enabling British courts to try offences of murder and manslaughter committed as war crimes during the Second World War was approved by 273 votes to 60 on a free vote in the House of Commons.

## MARCH 20

In his first Budget, and the first to be televised, the Chancellor of the Exchequer, John Major, introduced a number of measures to help small savers. These included the introduction of a new five-year, tax-free savings account from January 1, 1991, the abolition of composite rate tax on interest earned on bank and building society accounts from April 6, 1991 and the raising of the savings limit for those entitled to claim poll-tax benefit from £8,000 to £16,000. Although basic and higher income tax rates remained unchanged at 25p and 40p in the pound, the Chancellor introduced the first overall increase in taxation since 1981, largely through excise duties. The price of spirits rose by 54p a bottle, cigarettes by 10p for 20 and the duty on petrol—leaded, unleaded and diesel—was increased by 10 per cent.

## MARCH 21

The Home Secretary, David Waddington, announced that Devon & Cornwall Police would undertake an inquiry into new evidence casting doubt on the convictions of the six Irishmen jailed for life for the Birmingham pub bombings of 1974.

## MARCH 22

In the Mid Staffordshire by-election, the Labour candidate, Sylvia Heal, won a 9,449 majority after a 21.4 per cent swing from the Conservatives to Labour—the largest since 1935. Overturning the Conservatives'



JOHN ARTHUR IMPACT

14,654 majority at the 1987 general election, Mrs Heal won 27,649 votes (49.1 per cent) to Conservative candidate Charles Prior's 18,200 (32.3 per cent). The Liberal Democrats came third with 6,315 votes.

## MARCH 24

The Australian general election was held, but results were delayed when Cyclone Ivor caused heavy flooding in north Queensland and suspended voting in that area. On March 29 the Prime Minister, Bob Hawke, finally claimed victory for the Labour Party which was returned for an unprecedented fourth term.

*A second daughter for the Duke and Duchess of York: Princess Eugenie Victoria Helena, born on March 23.*



PRESS ASSOCIATION

Party. Together they would hold 229 seats—a majority of 36.

The Archbishop of Canterbury, Dr Robert Runcie, announced he would retire on January 31, 1991, eight months before reaching the usual retirement age of 70.

## MARCH 27

As tension between Moscow and Lithuania intensified, 30 Soviet paratroopers burst into a psychiatric hospital in Vilnius and seized 12 Lithuanian conscripts who had deserted from the Soviet army and taken refuge there. Witnesses said some of the conscripts were beaten. The headquarters of the breakaway Lithuanian Communist Party were also seized and occupied by Soviet troops. In the evening members of Lithuania's ethnic Russian minority staged a peaceful anti-independence rally outside the parliament building in Vilnius.

## MARCH 28

Omar Latif, an Iraqi, and two people with middle-eastern connections were arrested at Heathrow airport as they attempted to smuggle 40 nuclear-detonation devices to Iraq. Two other people were arrested in the Home Counties as a joint British and American operation foiled the smuggling attempt.

## MARCH 30

The parliament of the Soviet Republic of Estonia voted overwhelmingly to reject Soviet authority on its territory and also proclaimed the start of a "transitional period" which would lead to full independence from the USSR.

## MARCH 31

In central London a mass rally against the poll tax erupted into some of the worst street violence ever seen in the city when a minority of extremists began fighting with police. The violence started at the entrance to Downing Street at about 3pm. The crowd was diverted off Whitehall and entered Trafalgar Square where further clashes escalated into an all-out battle between riot police and protesters armed with bricks, bottles and petrol bombs. Serious rioting, which police claimed was confined to about 3,000 people, spread along St Martin's Lane and Charing Cross Road and continued until 8pm. There were instances of arson and widespread looting; 331 police and 86 civilians were injured and there were 341 arrests.



#### APRIL 1

Prisoners took control of Strangeways in Manchester after rioting broke out at about 10.30am during a service in the jail's chapel. Fires were started and prisoners took to the roof, stripping off tiles, which were hurled at police, prison officers and ambulancemen. Two days later the siege claimed its first victim: Derek White, 46, a prisoner on remand at Strangeways for alleged sex offences died in hospital from injuries received when the riot erupted. By April 4 the vast majority of Strangeways' 1,648 inmates had been evacuated to other jails but a group of about 25 men remained in control of one third of the prison.

#### APRIL 3

The Environment Secretary, Chris Patten, announced that 20 local councils were to be charge-capped by the Government for exceeding spending limits. Poll-tax cuts ranging from £26 per head in Bristol to £99 per head in Hammersmith & Fulham were ordered. As none of the affected councils was Conservative controlled, Labour MPs accused Mr Patten of a "political fix".

#### APRIL 6

The Supreme Court in Dublin refused to extradite the former Sinn Féin MP, Owen Carron, to Northern Ireland on the grounds

that the arms possession offence for which he was wanted in Ulster was connected with political offences—the latter being non-extraditable.

At least 50 people were killed and scores more injured when troops opened fire on pro-democracy demonstrators as they marched on the palace of King Birendra, in the Nepalese capital of Kathmandu. On April 8 the King lifted a 30-year ban on political parties and said the constitution would be amended to open the way to multi-party democracy.

#### APRIL 7

Violence broke out at Dartmoor prison, apparently inspired by the trouble at Strangeways. It lasted only 24 hours but after the inmates surrendered on April 8 a prisoner's body was discovered in a burnt-out cell. There were disturbances at several other prisons on April 8 with the most serious incidents occurring at Cardiff and at Horfield in Bristol.

160 people were killed when a Danish-owned ferry, *Scandinavian Star*, caught fire shortly after leaving Oslo. Police suspected arson.

#### APRIL 8

The Greek general election was won by the conservative New Democracy party which took 150 of the 300 parliamentary seats.

To gain an absolute majority, New Democracy formed a coalition with a splinter group, the Democratic Renewal Party, which had won one seat.

Nick Faldo of Great Britain beat Ray Floyd of the United States in a sudden-death play-off to win the US Masters golf championship for the second year running.

#### APRIL 10

In Beirut three hostages Jacqueline Valente, a Frenchwoman, Fernand Houtekins, her Belgian boyfriend and their two-year-old daughter, Sophie-Liberté, who had been born in captivity—were freed when their captors, members of Abu Nidal's Palestinian terrorist group, delivered them to the French embassy. The couple were among eight people seized from the yacht *Silco* which was captured off Gaza in October, 1987.

#### APRIL 11

Cylinders bound for Iraq and described in export documents as oil pipes were impounded by customs officers at Teesport, Middlesbrough, who believed them to be sections of a 40-metre gun.

*Scotsman Allister Hutton, below left, took 2hr 10min 10sec to win the 10th London marathon on April 22. Below, Nick Faldo on the way to his second victory in the US Masters.*

#### APRIL 13

In a letter to the Lithuanian parliament in Vilnius, President Gorbachev announced that an economic blockade would be imposed on the republic if all laws connected with its declaration of independence were not rescinded within two days.

The Soviet Union officially admitted that the 4,500 Polish officers murdered in the Katyn forest in Byelorussia in 1940 were massacred by Stalin's secret police and not by the Nazis.

#### APRIL 15

Greta Garbo, the film actress, died in New York aged 84.

#### APRIL 16

King Birendra of Nepal dissolved his national Panchayat (national assembly) and invited opposition leaders to form an interim government. His concessions followed a week of renewed protests in which he was accused of seeking to delay the transition to multi-party democracy. On April 19 a new government was sworn in with K. P. Bhattarai, leader of the Nepali Congress Party, as Prime Minister.

Three inmates suffering from food poisoning abandoned the Strangeways prison siege on its 16th day. Seven prisoners, including ringleader Paul Taylor, continued the occupation.

A rock concert in honour of Nelson Mandela at Wembley stadium was attended by 75,000 people and seen around the world by a television audience estimated at up to 1,000 million.

#### APRIL 18

Lithuania's parliament refused to meet President Gorbachev's demand to rescind laws passed in connection with its declaration of independence. In the evening, three days after the expiry of Gorbachev's ultimatum, the threatened economic embargo began: Soviet oil supplies to Lithuania's Mazeikiiai refinery were cut. On the following day gas supplies were reduced by 80 per cent and on April 20 the republic's deputy Prime Minister, Romualdas Ozolas, claimed that food supplies—sugar from Cuba and fish from Latvia—had been redirected.

The Trade and Industry Secretary, Nicholas Ridley, told the Commons that the steel cylinders seized by Customs at Teesport were indeed parts of a "large-







*During the Strangeways siege prisoners display a "No Dead" banner, above, refuting press claims that sex offenders had been massacred.*

*Shortly before surrender, siege ringleader, Paul Taylor, left, poses on a prison chimney. Below, the last five men give themselves up.*



PHOTOGRAPHS BY REX FEATURES

calibre armament", but added that "until a few days ago" his department had had "no knowledge that the goods were designed to form part of a gun". His statement was challenged by Sir Hal Miller, Conservative MP for Bromsgrove, who claimed that in 1988 he had approached the DTI, the MoD, and a "third agency"—thought to be the intelligence service—to pass on the suspicions of an executive at Walter Somers Ltd of Halesowen, one of the engineering firms involved with the Iraqi contract.

**APRIL 19**  
The British Nationality (Hong Kong) Bill, granting British citizenship to 50,000 key personnel in Hong Kong and their families, was passed on its second reading in the Commons by 313 votes to 216, a majority of 97.

**APRIL 20**  
Two British lorries carrying suspected "supergun" parts to Iraq were stopped *en route* by customs officials at Edirne in Turkey and at the Greek port of Patras. On

April 22 Paul Ashwell, the driver of the lorry seized in Patras was remanded in custody by the Greek authorities for illegally transporting armaments but on May 11 he was released on £19,000 bail by the local magistrate.

**APRIL 22**  
Professor Robert Polhill, an American academic seized from Beirut University College in January, 1987, was released by his pro-Iranian kidnappers.

**APRIL 23**  
MPs voted 364 to 193 to allow continued experiments on human embryos during the first 14 days after their fertilisation. Next day they supported the principle of reducing the upper time limit for abortion from 28 weeks to 24 by 409 votes to 152.

**APRIL 25**  
The five remaining prisoners at Strangeways surrendered, ending the longest jail siege in British penal history on its 25th day. More than 150 prison officers in riot gear stormed the

jail at 8.58am, cornering the men on the roof from mid-morning. The prisoners finally agreed to surrender at 6.22pm and were lowered to the ground in a hydraulic hoist. In a Commons statement on the following day, the Home Secretary, David Waddington, proposed the introduction of a new criminal offence—prison mutiny—with a maximum sentence of 10 years.

**APRIL 27**  
Three Irish people—Finbar Cullen, John McCann and Martina Shanahan—jailed for 25 years for conspiring to murder the former Northern Ireland Secretary, Tom King, had their convictions quashed at the Court of Appeal: comments concerning Government plans to curb the right of silence for defendants in Northern Ireland made during their trial in October, 1988 by Mr King and the then Master of the Rolls, Lord Denning, were ruled prejudicial to their case.

**APRIL 30**  
Frank Reed, a 57-year-old

American college administrator taken hostage in September, 1986, was released by his pro-Iranian kidnappers. He later revealed that British hostages John McCarthy and Brian Keenan—kidnapped in April, 1986—were alive and well.

**MAY 1**  
During May Day celebrations in Moscow's Red Square President Gorbachev and the Soviet leadership left the balcony on Lenin's mausoleum when they were taunted by demonstrators who waved banners proclaiming "Politburo resign", and "Freedom to Lithuania".

**MAY 3**  
In elections for 201 local councils Labour made net gains of 303 seats and the Conservatives net losses of 193. But the national trend towards Labour was less marked in London where the Conservatives increased their majorities in Wandsworth and Westminster and won Ealing (from Labour) and Hillingdon.

LORA SAVINO





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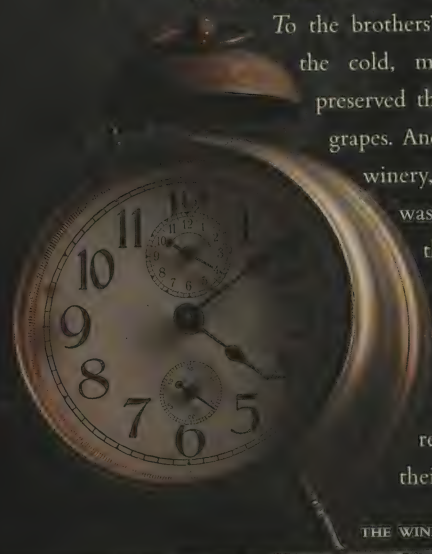
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# WHOSE ZOOS?

Do we need zoos? The idea of keeping animals in captivity is being seriously challenged, and the methods employed by some zoos cannot be defended. But good zoos—including London—are contributing much to conservation, education and research, as Jonathan Bardzo explains.

A large, close-up photograph of a chimpanzee's face and hands. The chimpanzee is holding a thin stick or branch in its mouth and using its hands to peel or manipulate it. The background is dark and out of focus.

*One of the chimpanzees  
in London Zoo  
manipulating a new feeding  
device which stimulates  
the animals and results in their  
increased awareness.*





**L**ondon Zoo is a national treasure. Even more importantly, it is an international resource and a trend-leader among the world's zoos. None of this may be obvious to the casual visitor. Many people who go to the zoo are content simply to experience wild animals at close quarters. Others may be upset by the perception that the animals have been deprived of their natural environment or by the idea that fellow beings have been "imprisoned".

The proliferation of nature films has given us a view of wild animals that is difficult to match in the captive environment. A vociferous and media-conscious anti-zoo lobby has also raised serious questions about the justification of keeping animals in captivity and, by extension, of the need for zoos to exist. It is a pertinent debate, and one in which zoos have not presented their case very well.

The word "zoo" is itself a problem. It is used to describe a range of establishments, from a roadside menagerie crammed with tiny cages in which a few animals are kept in squalid conditions, to a \$64-million-a-year institution with 1,400 staff and conservation projects all over the world. Critics of zoos, and zoos

responding to criticism, generally make little effort to distinguish between these two extremes, and consequently tend to be tarred with the same brush. Good zoos do themselves no favours by staying honourably quiet about bad ones.

Zoos also suffer from the fact that the public perception of them is largely based on ignorance. The nature films that so stimulate our interest in animals seldom show the darker side of life in the wild—the lingering deaths from disease, starvation or inept predators—and, as a result, what most people want to see is a peaceful and naturalistic setting. Many recent zoo constructions have tried to meet this need.

In the 1970s it was reflected in the spread of safari parks, which gave an impression of freedom because, in effect, it was the people who were in cages while the animals roamed around them. The freedom was usually quite false. Lions which chose to rest in the shade and out of public view were frequently rounded up and forced back into the open so that visitors got their money's worth. The get-rich-quick philosophy that dominated so many safari parks is in sharp contrast to the objectives of the modern zoo.

The treatment of gorillas at Gerald Durrell's Jersey Zoo, in the Channel Islands, is a good example of current trends. Gorillas have traditionally been exhibited in thickly-barred cages. In

Jersey Zoo now there is a 21-metre-long gorilla house with a large, outdoor, grassy enclosure covering nearly 2,000 square metres. It has two large hillocks in the middle which give subordinate members of the family group the opportunity to move freely about while staying out of sight and avoiding confrontations. It is a simple concept—good for the gorillas and good for the visitor—showing the animals in an authentic setting.

In the United States, where corporate and private funding can reach astronomical proportions, there has been a move to build more and more sophisticated facilities to provide environments which encourage the animals to behave naturally. The Bronx Zoo in New York, for example, opened its Jungle World in 1985. The building occupies nearly one acre and is spectacular both in its presentation of the animals and in its educational message. The interior caters to the needs of tropical forest species essentially by recreating a jungle habitat. It also took years of planning and construction and \$34 million. Luckily, the Zoo has a cadre of donors willing not only to provide the funds but also to wait the years necessary to bring the project to fruition. Their European counterparts are not generally so lucky.

For insects and other invertebrates, as well as fish, more satisfactory conditions can be provided more easily; but these





*Northern white rhinoceros female and calf, above left, in San Diego Zoo and, above, part of the zoo's breeding programme.*

creatures have not always been displayed to their best advantage. Often they have been simply placed in bare tanks with nothing to interest the visitor. All that is changing. At Cincinnati Zoo's insect house an imaginative approach has been taken to get the visitor involved in the exhibits, using macro videos, naturalistic settings, a walk-through butterfly area and a lively graphics presentation. Some of the insects are even kept with small vertebrates which prey on them. The insect house has become the zoo's most popular building.

Although providing a naturalistic environment can please many people, it does not necessarily fulfil the behavioural

requirements of the animals. Some zoos have long argued that if animals were properly fed and housed then their welfare was being adequately addressed. There has been a growing concern, though, that abnormal or stereotypic behaviour in an animal, such as pacing

up and down or pulling out its hair or feathers, indicates that all is far from well. The response of some zoos has been to try to provide plenty of mental stimuli for their animals.

A solution which has been adopted by London Zoo is to employ an animal behaviourist to invent simple devices which not only provide the animal with something to do but also encourage typical normal behaviour. For example, a tape of gibbon-calls now plays several times a week over Regent's Park. The Zoo's gibbons respond as if another troop were in the area and brachiate energetically across their enclosure, calling to warn off any possible interlopers. For the

*Below, a black rhino in a protected area in Kenya, and two of the armed men necessary to guard this endangered species.*







## CONSERVATION PROJECTS MAY SAVE THESE CREATURES

*The European Lynx,  
one of the small  
cats threatened with  
extinction.*



NHPA



*Left, the onager or  
Indian wild ass;  
below, the addax,  
which formerly  
roamed the entire  
Sahara area;  
right, the golden-  
headed tamarin,  
indigenous to Brazil;  
all of which  
have been released  
into the wild  
to boost the declining  
local populations.*

ARDEA



NHPA





*Above, the white-cheeked gibbon in New York's Jungle World, in the Bronx, which was built for tropical forest species.*



*Above left, the gorilla enclosure at the Jersey Wildlife Preservation Trust, a zoo deeply involved in conservation.*

chimpanzees and gorillas large pipes have been attached to their cages, with holes drilled in the top. Food is placed inside and the apes spend their time poking sticks into the holes, trying to manipulate the food to the ends of the pipes where they can reach it and reap their reward.

These simple devices, and others for different species, have resulted in increased activity and alertness which is good for the animals and interesting for the public. London Zoo is now expanding its environmental enrichment programmes to other species and it is likely that other zoos will soon hire their own specialists to improve the quality of life of their charges.

Motivated by an awareness of the need to upgrade animal welfare, a few responsible zoos have contributed to draft legislation laying down minimum standards of zoo animal husbandry for the whole of the European Community. Now under consideration by the European Commission in Brussels, this measure is an exemplary effort to force sub-standard animal collections either to improve or to close down. There is a growing trend among zoos to participate not only in the development of internal regulations but also in the promotion of international conservation treaties such as the Convention on International Trade in Endangered Species of Wild

Fauna and Flora (CITES). This requires a much wider understanding of wildlife management, law and policies than zoos have previously had to deal with, but they recognise it is essential if they are to move with the times.

One of the principal aims of CITES is to remove the threat to wild animals posed by international trade. The thinking zoos are leading the way by reducing their own demands on wild populations. This is done in two ways. The first is to keep more animals of fewer species, maintaining the right social groupings and increasing the number of species that breed. These days most zoo animals are captive-bred. The other way is to obtain new animals, when they are needed, from other zoos rather than from nature.

In the UK the Joint Management of Species Group, composed of 12 British and Irish zoos, manages a list of threatened or rare species as a co-operative programme. The animals are exchanged and moved between institutions in care-

*The thick-billed parrot, one of the species of bird involved in the conservation projects run by zoos.*





fully orchestrated genetic management programmes to minimise the deleterious effects of inbreeding and to improve production, with no commercial gain for anyone. Any British zoo can join the group so long as it agrees to give up its own rights and let the scientists decide where the animals should be.

Similar programmes are being co-ordinated at international level. Here the scientists really come into their own. Many animals are moved around the world but it would be easier, cheaper and less stressful for everyone if their sperm could be moved instead. London Zoo's Institute of Zoology is doing pioneering work in this field, but it is at an early stage and sometimes there is no substitute for the living body.

This is certainly so in the case of the rhinoceros. The San Diego Zoo is spending hundreds of thousands of dollars to revamp and expand its rhino facilities and to develop a programme for the highly-endangered northern white rhino. There are only about 40 of these animals left in the world, of which 11 are in captivity. To increase the population as quickly as possible a second breeding group is being set up at San Diego, with three rhinos going from Dvur Kralove in

Czechoslovakia and one from Sudan's Khartoum Zoo. The arrangements have also involved London Zoo and West Germany's Gelsenkirchen Zoo: moving fully-grown adult male rhinos across the world is not a simple process.

Rare animals are seldom taken from the wild by reputable zoos, and then only as part of a co-operative venture in conjunction with other zoos as well as international and local conservation bodies. The trend is increasingly for animals to go the other way—from zoos back to the wild. Arabian oryx, scimitar-horned oryx, addax, onagers, red wolves, golden-lion tamarin, Jamaican hutias, European lynx, several birds of prey, thick-billed parrots and Puerto Rican toadlets are some of the species which have been released into the wild to reintroduce or boost declining local populations. Zoos such as London, Jersey, San Diego and Cologne have all contributed animals as well as personnel and expert advice to these projects.

London Zoo is co-ordinating an international project for the reintroduction of the Arabian or white oryx into Oman reported below—and the addax into Niger, and its scientific expertise is also being put to good use in other ways. In

Kenya, for example, where most rhinoceroses are held in protected areas, it is helping in the management of the contained populations. On the basis of observations at London, techniques have been developed to identify when female rhinos are sexually receptive and also to suggest when they are pregnant—invaluable information when the birth of every rhino is important to the species' survival. Individual rhinos are closely monitored and provided with extra protection when it is needed: a female with calf is a sitting target. One critical problem with small, isolated populations is that to avoid harmful inbreeding and maintain genetically sound groups certain animals must be moved from one population to another. Here, too, London Zoo is providing help, its conservation geneticist identifying the right animals to move.

But London also recognises the need for local people to develop expertise in managing and handling their own wildlife. It has established a training programme to provide hands-on experience at the Zoo for vets from less-developed countries to learn about animal immobilisation, darting, handling and exotic animal medicine in general. These

## A SPECIES SAVED

Project White Oryx is one of the world's most successful conservation efforts. Originated in London nearly three decades ago, when the handsome animal had been hunted almost out of existence, the project was taken up by London Zoo and by Phoenix Zoo in Arizona, and then by others, with such success that today there are more than 1,000 surviving half of them in Arabia, the others spread in zoos in many parts of the world.

The Arabian oryx—*Oryx leucoryx*—is one of four species, and the only one to be found outside Africa. It was first mentioned in 400 BC by Ctesias, and on sighting a herd in 1656 the Carmelite friar Vincenzo Maria wrote: "They all have two horns, two or three cubits high . . . I myself believe these creatures to be those which some writers describe as unicorn." Smallest of the antelopes, and the only white one, the Arabian oryx has thin, sharp-tipped horns up to three feet long, and is wily, fast and sturdy. These qualities are vital to its survival in arid desert lands where it may

have to live for months without water, and travel vast distances to find it. One animal is known to have survived for 11 months without drinking, another to have travelled nearly 100 miles to reach water.

The oryx was hunted not only for its meat but because it was believed that any man who caught one would take on its virtues of courage, strength and endurance. In earlier times it was more than a match for its hunters, but the introduction of the automatic rifle and fast jeeps in the 1950s decimated the herds. By 1962 only a few were left.

In that year Operation Oryx was set up by Lt-Col Leofric Boyle of the Fauna and Flora Preservation Society of London, together with the newly-formed World Wildlife Fund and the Survival Service Commission of the International Union for Conservation of Nature and Natural Resources. With much difficulty three animals—two males and a female—were captured in the Rub' al Khali, the "empty quarter" of southern Arabia, and they were sent, together with another female given by the Sultan of Oman to London Zoo, to the then newly-opened zoo in Phoenix. This zoo had both a suitable climate and space in which







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*Black leopards in the  
New York Zoological Society's  
Jungle World.*

activities not only demonstrate the growing link between field conservation and captive management but underline the commitment of some of the better zoos to the world's wildlife and not exclusively to their own self-interest.

The reasons for this are not always appreciated. To begin with, it is becoming increasingly obvious that the great untouched wilderness, where animals

live in the freedom and balance of nature, is a fantasy. The destructive consequences of human interference in the environment are evident everywhere. As human populations expand and the need for development grows with them, the

world's remaining wild places will be fragmented. Their constriction means that both the habitats and the animals they nurture will have to be managed if they are to survive. Protected areas will effectively become "mega-zoos" in which many of the techniques and specialist knowledge already developed in zoos will be directly applicable.

In Kenya, where rhinos are now having to be placed in strictly-guarded sanctuaries, much of the expertise involved in moving them around, the monitoring of their reproductive state and the long-term genetic management of the remaining isolated groups have been developed at London Zoo, among others. Nor is this the exception. The futures of many other species, such as kouprey and tamaraw (wild Asian cattle species), spix macaws and partula snails, are dependent to varying degrees on captive-breeding techniques and technical support from the zoo world.

It is an exciting time for zoos committed to the conservation ethic. They have often been lambasted as an irrelevance to wildlife, but the trend-setters are among the foremost conservation organisations in the world. And the Zoological Society of London is one of the front-runners □

to reproduce the white oryx.

The project began to grow. The Sultan of Kuwait sent a lone female to Phoenix in the autumn of 1963, and in the following spring two new pairs were sent from the King of Saudi Arabia's farm near Riyadh. Two of these nine proved non-reproductive, so seven oryx became known as the "World Herd Founders"—three from Rub' al Khali, three from Riyadh and one from London.

The first calf was born to this herd in October, 1963, the second in the spring of 1964, and from these a gestation period of 260 days was recorded. But from the first four years of breeding there emerged seven males in a row, which limited calf production to the founder female for the first seven years of the programme. Controlled breeding is slow, for putting a pair in the same pen does not mean that they will immediately mate, but the careful programme developed healthy, vigorous calves, and prolonged the breeding potential of the founder herd. The founder cow, called Edith, lived at Phoenix for 16 years and produced 13 calves.

The birth rate increased and in 1972, when there were 35 oryx at Phoenix, six were transferred to San Diego to relieve crowding and prevent the possibility of an

epidemic wiping out the herd. In 1976 another eight animals were sent to San Diego, and four to Brownsville in Texas to establish another centre. Two years later the first Arabian oryx were returned to the Middle East—four males from San Diego, three females from Phoenix and a fourth from Los Angeles—all going to the newly-opened Shau-mari reserve in Jordan.

To increase the safety margin, part of the herd was distributed to European zoos—to Berlin, Antwerp and Zürich—with an agreement that when a number equal to their original stock was bred the new animals would be sent to London.

In the Middle East the situation remained bleak. The last known oryx in the Jiddat al Harasis of Oman, whose tribesmen had for centuries been proud and protective of their wild herds, had been killed by hunters in October, 1972. At the Sultan's request the trustees of the world herd in America agreed to provide animals to restock the Jiddat al Harasis, and 14 animals were sent. In 1982 the gates were opened and the first herd of Arabian white oryx was released into the wild. The work continues, and a species has been saved.

PATRICIA JELICOE



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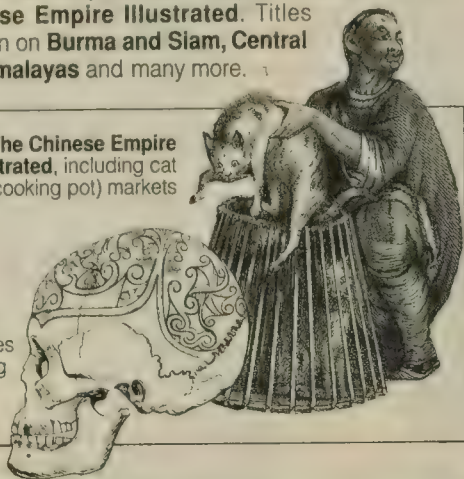
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# THE COURTAULD MOVES HOUSE



RICHARD DUDLEY SMITH

A new gallery, filled with treasures, opens in London on June 15, when the Courtauld collection goes on display at Somerset House. Roy Strong has been to look at the refurbished building and at some of the masterpieces it will house, and revels in the prospect of this display of magnificent works of art in such a jewel-like setting.



I do urge anyone who visits the new Courtauld Galleries in Somerset House to begin by taking a few steps into the great courtyard to savour the magnificence of the building. Somerset House for most of us has always signified wills or the Inland Revenue. Yet it is one of the greatest architectural monuments of the late 18th century and the supreme achievement of its architect, Sir William Chambers.

What is so welcome is that housing the Courtauld Institute of Art's collection within the so-called Fine Rooms restores this great building to public consciousness, and gives London a new gallery. This indeed is a cheering story which owes its success not to Government but to those who worked to raise £6 million through appeal.

Somerset House is at its best when viewed from south of the river, when its vast, noble frontage adds neo-classical splendour to the opposite bank of the Thames. This stretch of the Embankment between the City and Whitehall was once lined with aristocratic houses, whose gardens swept down to the river. Although on the Strand side it has the

*The Myth of Prometheus by Oskar Kokoschka (triptych) and, right, Dr Dennis Farr, director of the Courtauld Institute Galleries, who masterminded the move into Somerset House.*



RICHARD DUDLEY SMITH







*Above, the staircase, one of the most celebrated features of Sir William Chambers's masterpiece, Somerset House. The screen of pillars gives extraordinary theatrical-effect views at almost every level. The staircase is especially remarkable for the way the light penetrates from the skylight to the basement. Above right, watercolour of Somerset House porchway, attributed to Frederick Mackenzie. Today the Strand façade is difficult to appreciate because of the proximity of other buildings, and of traffic. Through the porchway can be seen the courtyard, with, in the centre, the statue of George III by John Bacon the Elder. This fountain-group incorporates also a figure of Father Thames. The six-acre site reaches from the Strand to the Embankment.*

façade of an Italian palazzo, its effect is spoiled by the poverty of approach, causing it to be easily passed by.

The site covers some six acres, stretching between the Strand and the Embankment, and was previously occupied by the dower palace of the Stuart queens. Its predecessor had begun its existence in the middle of the 16th century as the town house of Edward VI's Lord Protector, Edward Seymour, Duke of Somerset, and its façade at that date was the most complete example of the reception of the new classical ideals in early Tudor England. Under James I it was remodelled for his queen, Anne of Denmark, and under Charles I even more important additions were made for his queen, Henrietta Maria. These included a Roman Catholic Chapel and a Cabinet Room, both acknowledged masterpieces by Inigo Jones, which Chambers was reluctant to demolish. By that date the post-Restoration river façade by John Webb was also believed to be by Jones and was to provide Chambers with inspiration for the Strand façade of the new Somerset House.

In the endless cycle of destruction and creation, in this case one masterpiece was succeeded by another. This building is

rich in resonances not only of its predecessor but of all that Chambers had seen during a visit to France in the summer of 1774, when he studied the new major public buildings. Somerset House is an interesting watershed, for although the age of palace-building was not yet quite over—George IV's major extravaganzas were yet to come—it belonged to that shift in state patronage from palace to public building, one which was to reach its apogee in the great offices of state which arose along Whitehall in the Victorian and Edwardian eras. It is a line of descent which began with William Kent's Treasury in the mid-1730s and, in 1750, with Horse Guards, which was in effect a new War Office. Somerset House was to be a new Navy Office but, thanks to the enlightened advocacy of Edmund Burke, was also to incorporate, in the Strand block, the Royal Society, the Society of Antiquaries and the recently-founded Royal Academy.

Construction began in 1776 and the Strand block was finished four years later. The remainder was still being built in 1801 when work stopped, even though a third of the river frontage had yet to be begun. That did not come about until 1829 when it was completed by Sir





Robert Smirke as a screen for his east wing addition, King's College.

At Somerset House energies which had formerly gone into the dynastic palace have been redirected into a public building of the highest quality, celebrating, in its sculptural decoration, the creation of the British Empire through sea power. George III, with the River Thames recumbent at his feet, by John Bacon, stands silhouetted by the entrance arch. On the pediment of the main block Amphitrite, trident in hand, proclaims that Britannia indeed rules the waves. Around the courtyard tritons and centaurs bear to her the riches of the four continents, whose figures are atop the facing block. America depicted "armed and breathing defiance" is a reminder that while Somerset House was being built the American War of Independence was being fought.

What of the Fine Rooms themselves? My earliest memory of them is in 1974 when, on being appointed Director of the Victoria and Albert Museum, I inherited them as part of my empire as the site for the Theatre Museum. Never was a more bizarre allocation of public space made, for the Fine Rooms were totally at variance with virtually anything that

such a museum would require: the destruction of space, theatricality of display and the dramatic use of light and sound. These were rooms of the utmost elegance and sophistication, with ravishing plasterwork by Thomas Collins and marble fireplaces by Joseph Wilton. Their spatial integrity needed to be respected, which indicated that their only proper use was as a picture gallery. We owe the extrication of the Theatre Museum from Somerset House to Paul Channon and it has been worth the 15-year delay to reach the right solution.

Just as I have recommended the first-time visitor to consider the exterior of the building, so I would ask that he strolls through the Fine Rooms before embarking on the joy of the contents. The rooms fall into two groups of three, one series looking out on to the Strand and a second inwards towards the courtyard. Both sets are linked by a gracious enfilade of double doors. The proportions of the rooms are beautiful but what is more surprising is the colour of the walls, the result of careful research, for it is a kind of pistachio green. Only in one of the rooms has budget permitted a ceiling to be fully restored to its original colour scheme: in ice-cream, or perhaps more accurately,

cassata shades of lavender, marshmallow pink and pale green.

Here one is left feeling a little sad that the sheer quality of these rooms still remains to be revealed, for the budget was so tight it did not allow for the removal of two centuries of paint from the plasterwork. Inevitably its delicacy and sharpness of detail look lumpen as a result. Wall-to-wall beige carpet will also be quickly realised to have been a mistake. But these quibbles only emphasise the dilemma faced by anyone restoring a major historic interior with limited funds and a need to make them work in a different context.

When I walked through the rooms the pictures were still swathed in plastic and stacked against the walls, waiting to be hung. It was therefore impossible to judge whether pistachio green was going to be the ideal background on which to hang everything from Botticelli to Van Gogh. If, in some cases, it proves not to be so, I hope that a bold decision will be made and so many wonderful pictures not sacrificed to the god of restoration. A happy decision in this area has already been made in the case of the Royal Academy Great Room on the second floor where the attic windows, usually





*The Holy Trinity, by Botticelli, is one of many works to be newly-hung by the Courtauld Institute Galleries which could formerly not be shown for lack of space.*

concealed, have been opened thus averting claustrophobia.

And last, but by no means least, the collections. Visitors to the old Courtauld Galleries in Woburn Square will be in for a major revelation, as will visitors from London, the regions and abroad too. The tourist map will need to be redrawn as the curtain rises on a new gallery filled with treasures. For the Courtauld has been the recipient over the last half-century of a dozen major donations or bequests of works of art. The most familiar of these is that of Samuel Courtauld himself, the glorious array of Impression-

ist and Post-Impressionist pictures. But these are only the tip of the iceberg in a collection which includes 30 pictures and sketches by Rubens from Count Seilern, Renaissance pictures from Lord Lee of Fareham and medieval treasures from the Gambier Parry family.

The result will be to give London its equivalent of the Frick Collection in New York, a display of superb works of art in a jewel-like setting. The decision to hang the collection chronologically is surely a correct one, a better solution than a series of shrines to the donors. In this way the sequence unfolds through the





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GEOFFREY SHAKERLEY

Top, *The Exhibition of the Royal Academy, 1787, at Somerset House* contrasts with a recent photograph of another of the building's many rooms, above, with newly-hung pictures of the relocated Courtauld Institute. The colour of the walls, pistachio green, is historically accurate.

six first-floor rooms thematically: 15th- and 16th-century early Renaissance art, 16th- and 17th-century Italian art and Rubens. Rubens and 17th-century art along the Strand side enfilade; Giambattista Tiepolo and 18th-century Italian art, Impressionists and Post-Impressionists and, finally, Post-Impressionists Bonnard and Vuillard on the return sequence overlooking the courtyard. Upstairs a series of lesser galleries, housing small early-Italian and Netherlandish paintings, and 20th-century British art, opens off the Royal Academy Great Room. The latter has

been divided to take modest thematic exhibitions by both the curators and the academic staff of the Institute.

At a rough estimate the visitor can expect to see some 300 works and there are, in addition, large reserves of drawings, watercolours and prints. This is going to be one of those happy, manageable galleries giving abundant pleasure for a couple of hours, with no daunting vistas of Piranesi-like arcades crammed with things going on seemingly for ever. The old masters on the whole are of second-eleven quality, and only in the superb cache of Impressionists, which includes world-famous pictures such as Renoir's *La Loge*, Manet's *Bar aux Folies Bergère* and Van Gogh's *Self-Portrait with Bandaged Ear*, can the collection hold its own with both the National Gallery and the Tate Gallery.

It is one thing to have achieved getting the Courtauld Collection into Somerset House. It will be another to keep it going. There is a modest entrance fee of £1.50 but one already senses the struggles ahead after the initial flurry of visitors anxious to see the novelty had died down. The galleries are a far greater financial commitment than their predecessor in Woburn Square. They presuppose an escalation not only in staffing but also in public expectancy. With rising inflation, indications of a levelling-off in the economy, and with fund-raising showing signs of having reached saturation point, there is no room for complacency □



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# BOTTLED TREASURES

Mary and George Bloch introduce  
the diverse and miniature  
world of the Chinese snuff bottle.

**T**he range of works of art which make up the field of Chinese snuff bottles is rapidly bringing this previously neglected art-form to the attention of a world-wide public. In snuff bottles are to be found the finest examples of virtually all the artistic achievements of the Qing dynasty, who were the Manchu rulers of China from their conquest in 1644 until their overthrow in 1911. The extraordinary diversity of materials, as well as the manifold ways in which they were used, make the Chinese snuff bottle an ideal subject for the collector and student of Chinese objects, and drew us to start collecting them in the early 1980s.

Although they may only recently have begun to attract wide attention, snuff bottles were extremely popular throughout Chinese society. Snuff, or powdered tobacco, was first introduced from the Americas to Europe and then, via European traders, to the Far East. Its entry to China coincided with the beginning of the Manchu reign. Prohibitions previously imposed on the use of tobacco

seem to have had little effect on the use of snuff which was a habit fostered by the imperial court. The law was thus soon disregarded by the people.

The earliest-known snuff bottles, made of sturdy bronze suited to the warrior horsemen who constituted the Manchu nobility, bear dates corresponding to the first years of the Qing dynasty. Once these warriors became firmly established at their court in Beijing and settled into the life of the Chinese aristocracy, their interest in the arts began to grow.

The long, peaceful reigns which followed the Manchu conquest brought about one of the most productive periods the world has ever known for the creation of beautiful and refined objects. The second Emperor of the dynasty, the enlightened and powerful K'ang-hsi who ruled for 60 years, set up within the palace confines the celebrated series of imperial workshops, pouring the riches of an entire empire into this endeavour. There, within Beijing's Forbidden City, the leading artists and craftsmen of the realm produced, with extraordinary

diversity and skill, the snuff bottles so beloved by the snuff-taking nobles, furthering a fashion which quickly swept the north of China.

Encouraged by imperial usage, the snuff-taking habit spread during the 18th century until, by its end, snuff was used in every stratum of society throughout the vast Qing Empire.

With their genius for creating things of great beauty out of every aspect of their lives, the Chinese transformed these little utilitarian objects into highly personal, portable works of art. Like the painted, folding fan so prized by the literati who dominated Chinese society, the snuff bottle was immediately available in a pouch or pocket to allow its owner to delight in high art at any time, and to escape the cares of the world.

Snuff-takers began to form collections

*Above, amber pebble carved as Liu Hai, the God of Wealth, with cash on his shoulders and a three-legged toad at his feet, 1800-80. Right, two ivory carp, actual size 7.5cm. Qianlong. Beijing Palace Workshops, 1736-95.*







of bottles, sometimes numbering thousands, and it was not long before these took on an additional role as the "currency of choice" among the minority by whom money was considered demeaning as a form of exchange.

The habit of snuffing, and the widespread manufacture of the bottles, continued until the establishment of the Chinese Republic in 1912, after which it gradually gave way to other forms of nicotine addiction. Snuff bottles were by then so well established as collectors' items that they continued to be made for this purpose—as they are now.

Although the snuff itself was identical to its European counterpart—indeed the most valued in Imperial China was always that imported from the West—its containers had nothing in common. Many suggestions have been made as to why the Chinese should have developed the snuff bottle in the face of the European snuff box, with which they were certainly familiar from the tributes brought to the Court by western ambassadors. The humidity of climate and the excessive length of Chinese fingernails are often offered as reasons.

Another probable contributing factor was that, since the Manchu horsemen were among the first popularisers of the habit, a bottle was much more convenient, being easily carried and less likely to spring open in the heat of battle or the hunt, both of which were favourite pastimes. The snuff bottle, with its tightly-sealed narrow neck and spoon attached to the stopper, allowed maximum security and the ability to measure out snuff, whether the taker was on foot or on horseback, with less risk of spillage.

From the time our own interest in snuff bottles was first aroused it became apparent that there was enormous scope for the collector. The range of materials used for making them is remarkable: from the finest jadeite to the humble tangerine skin, dried and simply polished. Between these extremes were—to mention just a few—porcelain, glass, an endless array of hard and soft stones, organic materials such as ivory, amber, wood, and even the skull-case of the rare helmeted hornbill, imported from Borneo and practically hunted to extinction to satisfy the Chinese love of strange and rare materials. Such exotic substances as sharkskin and the molars of deep-frozen mammoths recovered from the glaciers of Siberia have also been used.

In the 19th century the "inside-painted" snuff bottle appeared, whose decoration developed, towards the end of the century, into a fine art. Its masters produced miniature paintings and beautiful calligraphy on the inside of these tiny bottles, using brushes with

SNUFF BOTTLE PHOTOGRAPHED BY WANG XISAN, 1969

bristles set at right angles. There is still a school in Beijing producing fine, inside-painted bottles in this way.

Once we became more intimately acquainted with the art of snuff bottles and more deeply immersed in their study, we became intrigued by their beauty, their subtle meaning and the link they form with other branches of Chinese art. Like the ancient Chinese couriers, we became fascinated by the endless arts of this spectacular field. Today our collection consists of some 800 bottles which cover the gamut although, inadvertently, there is a concentration on certain favourite types. Despite this great number, we constantly manage to encounter something we have not seen before which provides an excellent excuse for adding to the collection.



*This page, from left: rock crystal painted with court official in formal dress, by Ye Zhongsan the Elder, 1908. European lady and small boy in painted enamel on copper, from Beijing Palace Workshops 1736-95—enamelling, brought by the Jesuit Fathers, carried European influence. One hundred boys engaged in many activities, painted inside rock crystal and signed Ye Zhongsan, autumn 1918. Bamboo root: a double bottle carved following the natural form of the material to depict two pods enveloped by a gnarled stalk. Zhuang Baoqi of Jiding, 1730-1830. The glass snuff bottle has a single overlay of white on dark blue, depicting lilies. 1780-1800. Another glass bottle, this one painted "after the Jesuit Castiglione", and showing one of the emperor's dogs. By modern master Wang Xisan, 1969.*

*Opposite page, from top left: glass, single overlay of pinkish-red on a white background, carved on the front only with a galloping Manchu bannerman, 1890-90. Coral, of flattened form carved overall with squirrels clambering among fruiting grape vines, the foot carved and pierced with the trunk for the base, 1730-1800. Ivory, carved with boats full of figures riding on a rough sea, with the base encircled by lotus and incised "Qianlong nianchi" (Qianlong period, 1736-95). Glass, carved with sage walking over bridge towards a figure seated in front of a vase within a pavilion. Attributed to Beijing, Qianlong, 1736-95. Chalcedony of pale greyish tone with darker inclusions. Very slightly carved to depict the He He Tuxin Immortals, dancing with long sprays of the Chinese lotus. 1800-60.*



When you enter George and Mary Bloch's Hong Kong apartment, the first thing you see, casually placed among the sculptures by Barbara Hepworth, Henry Moore and Edgar Degas, is a brightly-coloured, plastic children's slide. It is not there for some bizarre artistic effect but because the most frequent visitors to this remarkable home are the Blochs' grandchildren.

This lack of pretension is entirely in character: to the Blochs their art collection is a family of friends, to be lived with, loved and shared. "When the children were only a few months old," recalls Mary, "George would take them to the collection and get them to say 'snuff bottle'. Now the four-year-old girl can tell the difference between the jade and porcelain bottles, the ivory and glass."

To George, who was born in Vienna and educated in Britain, such early initiation echoes his own experience. "Both my parents studied art and our house was full of works of art."

It was a period of six years spent in Japan, from 1949 to 1955, that was most influential in stirring his interest in Oriental art. Japanese inro were the items he first started seriously collecting 22 years ago. By then he was living in Hong Kong and establishing a successful manufacturing company, Herald International. Today its products—watches, pots and pans, and tape heads (plus a little business in pearls)—display a diversity as eclectic as his art collection.

"It's true we have many different things," says George, with a glance round the apartment at Thai Buddhas, Poliakoff oils, Degas sketches and Khmer sculptures. "It's something to do with our background, perhaps, and our exposure to different cultures. The only criterion we apply is whether a piece is good. And whether we both love it."

Western contemporary art is the focus of their collection. Henry Moore is a particular favourite, as well as Jean Dubuffet. Joan Miró's works are prominent, and voluptuous sculptures by Alexander Archipenko. Paintings by Marc Chagall, Ben Nicholson and Alexander Calder share a view over Hong Kong harbour with a selection of paintings by Pablo Picasso. It is hard to know where to look first: there are works by almost every leading 20th-century artist.

"If we don't have work by a certain artist," explains George, "it doesn't necessarily mean we don't like it, just that something else came our way which we liked more." He smiles. "There are no 'holes' in our collection, because there is no 'whole' collection as such. We have never consciously thought of becoming



KEVIN LEE

Mary and George Bloch, collectors.

Mary and George Bloch have built up, within the comparatively short period of six years, possibly the best collection of Chinese snuff bottles in the world. They had collected modern and contemporary art and sculpture for many years and so were experienced in the art of collecting, but the skill and enthusiasm with which they have approached this new area has revolutionised our knowledge and appreciation of snuff bottles. Within the overall proviso that they must each enjoy every item they acquire, they have concentrated on obtaining only objects of the highest quality. They have been able to assemble bottles by rarely-found artists, or from specialised sources, such as the Peking Palace Workshops, in sufficient numbers (and we are still talking of very few) to enable scholars, for the first time, to make a serious comparative study of these items in one place instead of having to rely on isolated examples. There comes a moment when a collection as a whole becomes a work of art independent of its individual components, and when the collectors are themselves performing a creative function similar to that of an artist. Mary and George Bloch have certainly reached that moment.

ROBERT KLEINER, Sotheby's, London

collectors or of trying to establish a particular concept or theme. He and Mary are very much a team. "We do everything together except have lunch," says George. Over the years, whenever George travelled to Europe or the United States on business, Mary went with him. While he was discussing watches and tape heads, she was scouting art galleries and auctions, searching for items that would interest them both.

Mary had not the same European cultural background as George. Born in Harbin in Manchuria and brought up in China, she did not visit Europe until her early 20s. Her parents were of Russian origin, more interested in music than the

visual arts. "I feel sure my Chinese background has helped me appreciate the Chinese art we collect," she says. "But for many years it was as if I were asleep. I needed someone to waken my interest: and George was the person. After we met, we immediately started collecting art together."

Mary's fluency in Mandarin was soon put to good purpose in their quest for Chinese works of art. "What we've collected in Hong Kong," says George emphatically, "is primarily due to Mary's command of Mandarin and the rapport it helps to establish with dealers. They bring out things to show us which we would never otherwise get to see."

It is also largely thanks to Mary that the snuff bottle collection was ever started. Her love affair with these bottles began long ago in China. "I was seven years old and visiting a friend's house. In her mother's room was a collection of Chinese snuff bottles. I remember the colours and shapes and how I wished I could have some." Many years later—30 years ago—Mary bought her first snuff bottles. She and George began seriously collecting them six years ago.

"We decided we didn't want to bring any more heavy paintings back here to Hong Kong, but we didn't want to stop collecting," explains George. "Snuff bottles seemed an ideal compromise, something Mary and I both loved, and small enough to accommodate. We never thought the collection would grow—like Topsy! Now, of course, they're more fragile and difficult to transport than any painting and an entire room here has had to be devoted to them."

The single-minded thoroughness and dual determination with which the Blochs have acquired the bottles is common to all their collecting. "We put our heart and soul into our collection," explains Mary. "We do a tremendous amount of research, reading and attending lectures, and still travel up to half the year for business and art collecting."

Jetting across the world in pursuit of a particularly desirable item is nothing unusual for them. "One of my most exciting acquisitions," recalls George, "was a snuff bottle of an exquisite shade of jade that once belonged to the Empress Dowager. I had to rush to San Francisco for the day to get it. We don't consider that sort of thing insane at all."

Their efforts, insane or otherwise, have paid off handsomely. "Collecting has made our life so much richer," says Mary. "It's a wonderful learning process and it has helped us acquire so many friends. We feel we're very lucky. Art has become an inseparable part of our life."

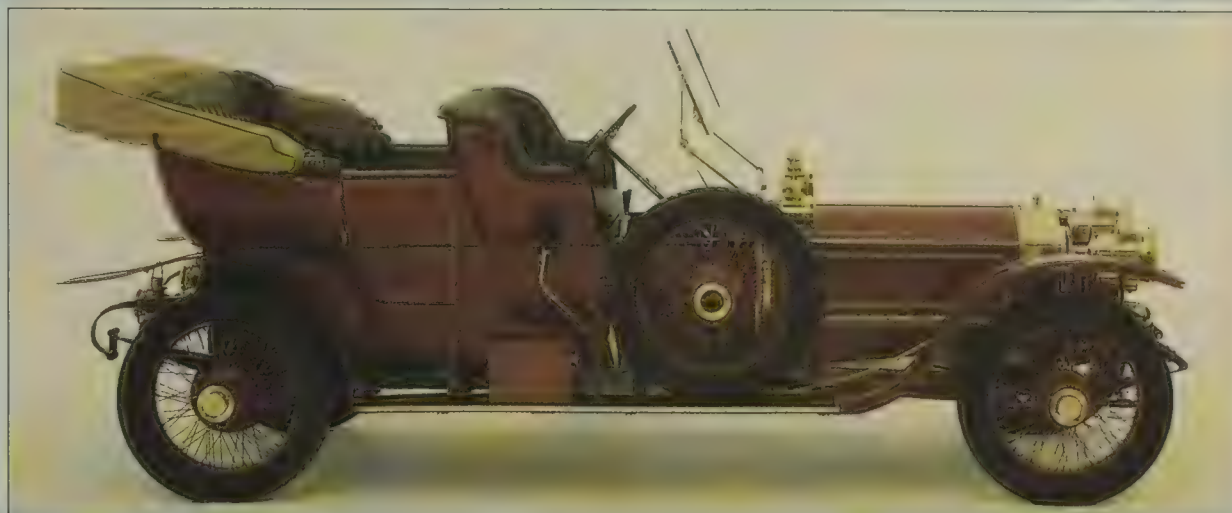
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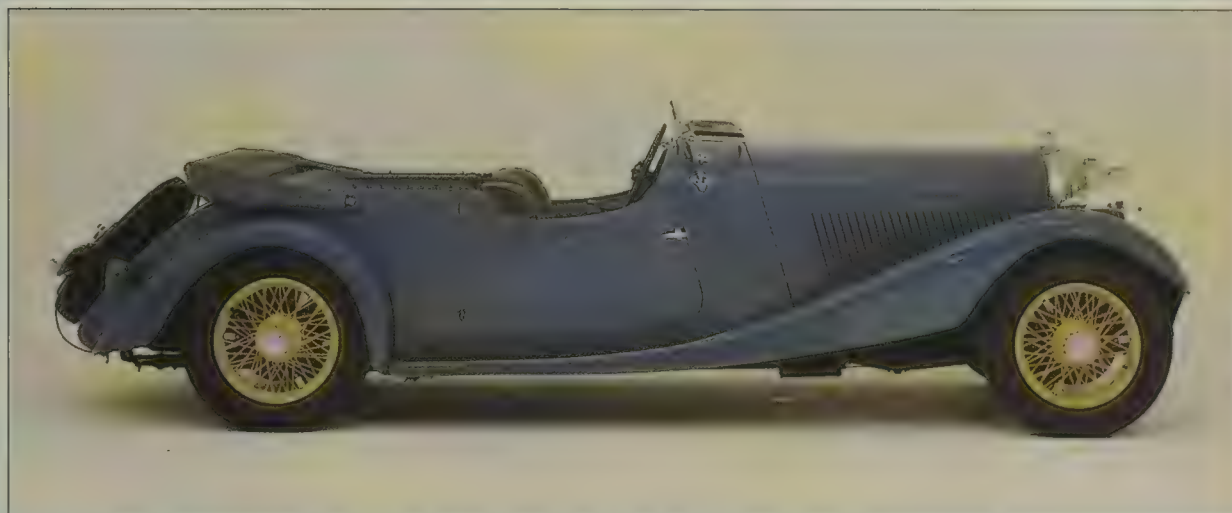
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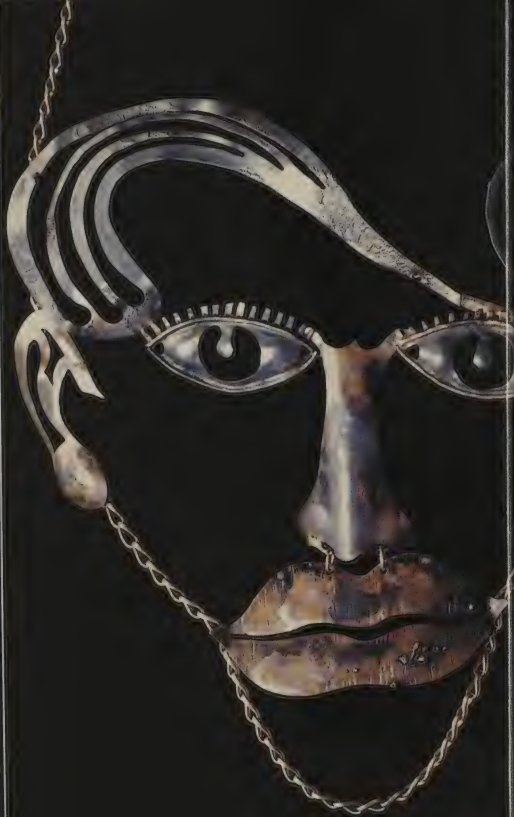
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Six of today's most individual British accessory designers talk to Olinda Adeane about their work and inspiration. The photographs are by Victor Watts.

In recent years buyers from abroad who attend the London Fashion Week have agreed that accessory designers steal the show. Many now return to view the accessories alone. Unusual accessorising has always been a hallmark of the English way of dressing. Anyone who has ever attended an English wedding will confirm this. An old outfit spruced up with a new belt or brooch, the importance of a good handbag, a distinctive hat or an unusual piece of jewellery (which appreciates in value) — all appeal to the English sense of originality, economy and, often, humour. "During a recession," explains Annette Worsley-Taylor, director of the London Designer Collections, "people always concentrate more on their accessories. It makes much more sense to enhance last year's outfit with a new belt or hat, than to spend a large amount on a new frock."

The accessory designer has benefited from the current accent on small enterprise, and the growing coterie of resourceful young designers choose not to conform to mainstream fashion or to limit their creativity by joining large manufacturing companies but instead design under their own labels with considerable success.



## DESIGNS ON LONDON



*Slim Barrett, sculptor and jeweller, and 'The Face', in silver, from one of his many collections of hand-crafted art pieces.*





more interested in doing our own thing than in working for the British Shoe Corporation."

Economically, it was a tough time to set up a business and she admits that, like most of her colleagues, she was only able to get going thanks to the support of her family. "Certainly, in my case, they provided a safety net."

Most people, she explains, leave college with no business training, whereas on the Continent training is combined with business studies and receives more government support. "My original problem," she recalls, "was that I did not have grand vision, or a target." She soon learned her one most important lesson: "You cannot even look a buyer in the eye if you can't deliver on time."

She started out in business in partnership with Christina Ahrens, making shoes for films, which included the Bond movies. For two years they worked round the clock, weekends included. "We finally decided it was a fool's game. You could wait for ever for a call which said that 60 pairs of pixie boots were needed yesterday. So we split up and produced our own collections."

Her first lucky break occurred when her shoes were seen by a Japanese buyer who placed a substantial order. At that time she worked with British manufacturers and life was one long struggle, checking every pair of shoes personally in case one was slipped in with a broken heel. "I was always having to apologise for things which shouldn't have been my responsibility. I found the lack of pride in workmanship demoralising." Now she has switched manufacturers to Italy she is free to concentrate on design. She also plans to design for other companies but she is not optimistic about her prospects for this in England.

In Italy you get properly paid, but here "you cannot even charge a design fee, they like to call it a sample fee or something. There is an attitude that a designer isn't really required and many large firms just send someone abroad with an Access card to bring back things to copy. I like to think this attitude is changing." She loves working for designers like John Galiano, Joe Casely Hayford and Georgina Von Erzdorf. "They don't know about the technical restrictions of shoe-making and so they come up with crazy ideas which are challenging. As I work mostly alone, this contact helps fend off the feeling that I'm living in an ivory tower."

"You cannot even look a buyer in the eye if you can't deliver on time."

**E**lizabeth Stewart Smith is one of the more gifted of the new young shoe designers. Her shoes are recognisable for their elegant silhouette, but still "suitable for storming around London", as she describes them. She is small and slight with large eyes and the off-hand style and clipped speech of an Evelyn Waugh heroine. The youngest of six, she was the only one of her family not to attend either Oxford or Cambridge. "I flunked all my exams," she remembers cheerfully, "and decided that the best way to earn my living was to do something I enjoyed. So I made a list of my favourite things and shoes came out top."

She enrolled at the Cordwainers' College and took an industrially-based course, with

close liaison between design and manufacturing studies. All the teachers were formerly in the shoe industry and geared to training people to work in factories. "It is the only place in England where you learn about the construction of shoes and how to make them. People are amazed that it takes three whole years to learn the trade, but it is very technical and vital grounding if you are considering work with an Italian factory. It gives you the confidence to argue the point when the foreman looks at your design and says, 'It's impossible!'"

Much to her surprise Elizabeth found herself playing a prominent role in a renaissance of interest in shoes. Also in her year were other up-and-coming contemporary designers, including Emma Hope and Christina Ahrens. "I don't know what prompted us or how it happened, but we were of a different breed





**G**abriella Ligenza has created her own "ivory tower". Her workshop in Putney is white and spacious as it needs to be for her hats. She is Polish, with tumbling auburn hair, and she wears exquisite clothes that depend on contrast in textures for their impact. When we met she wore yellow woollen stockings beneath a flowered chiffon skirt, russet hand-knitted cardigan, and embroidered Moroccan slippers to stunning effect. She studied at Poland's fine arts academy, reading art and architecture, and spending many of her holidays in England. During that time she was a member of a theatre group often invited to perform on the Continent. Six years ago she came to London with her daughter, then aged

three, and started making hats.

"I didn't grow up with hats they were considered 'establishment' and went out of fashion in the 60s. I began by making hats for myself, with no millinery training, and found that I was noticed when I wore them. I was served first in shops and pubs because people admired my personal bravery in wearing something so exotic." She was encouraged to go into business by the reactions she received from Lucinda Chambers at *Vogue*, Liberty, the Beauchamp Place Shop, Joseph and the designers Georgina Godley and Scott Crolla. "It is surprising that by chance what I made was complementary to the fashion of the day, because I was not of the fashion mainstream.

"I have never considered working in the high-street market or selling watered-down versions of my designs. I would be too far

removed from the actual production and, as I take things to heart, I would be unhappy if my ideas were misinterpreted."

She feels that entrepreneurs like herself, who have created their own market, are not necessarily good at expanding. Her staff consists of three, and they accept that deadlines are often met by working through the night. However, things have been somewhat easier since she found manufacturers in Luton, the Mecca of the hat industry, who have become good friends and supporters. "When I do have free time, I don't know what to do with it. I'm like a hamster in a wheel!"

At first Gabriella worked at home from her spare bedroom but she was eventually able to ask a bank for help in starting her own workshop. She now lives in a flat next to the studio, with her husband (she remarried, to an English photographer),

their baby and her daughter.

"People will never start wearing hats again for the same pre-60s reasons. They wear them because they make them feel good." Her hats now sell in a number of London shops, including Harvey Nichols, in America and in various European cities. Gabriella has plans to make hats for men: "The sort of hat Paul Smith would put in his shop, classical but with a twist."

Despite her commitment and industry she finds it hard, unlike many others in her business, to take fashion altogether seriously. "One has to be open to what else is going on in the world, which is why I concentrate on quality so that I am not filling the world with more rubbishy products." She laughs at this veer towards ecology. "But I sincerely hope that people will carry on buying my hats for fun and not as a protection from the ozone layer."



"I don't just like to make things that are fashion-conscious, I aim to be timeless."

**D**inny Hall is a living testimony to Britain's Enterprise Allowance Scheme which enabled her to start up a business in 1984 with a government grant of £40 a week and a loan of £1,000. Last year she was named Fashion Accessory Designer of the Year, and the walls of her Soho workshop are papered with cuttings from every glossy magazine, showing cover girls swathed in her jewellery. Yet the day we met she had pink eyes from weeping after a session with a bank manager. "I have had my biggest orders ever but banks don't really understand the way a business like this works. There is always going to be a blank patch even with a £4 million turnover. Outworkers and rent still need to be looked after before the outstanding amounts owed to us have been paid."

She claims never to have been good with money and is surprised that she is still in business. "Thankfully, I have a brilliant

team, consisting of four full-time workers, without whom it just wouldn't have been viable."

Dinny Hall has wanted to make jewellery ever since she stole her mother's engagement ring at the age of four and subsequently lost it. She attended St Aubyn's School of Art and then took a degree course in jewellery design at Central School. "I was taught in a very old-fashioned way, based on goldsmithing techniques, and found it difficult to make fashion jewellery at first because I was too fastidious and would spend five hours on a pair of earrings that might wholesale for only £12."

There were few role models at that time among English fashion jewellers and she looked instead to America for examples such as Ted Meuling, and to Georg Jensen of Denmark, whose simplicity she admires. "My pieces don't necessarily reflect the jewellery's intrinsic value. I would far rather use a tourmaline of exceptional quality than a whopping big diamond to impress."

In 1985 she wrote *Creative Jewellery*, a book about the his-

tory, techniques and principles of design. She is now working on another, based on the jewellery of the hill-tribe people of Thailand and Burma.

Her latest collections reflect her fascination with the East which stems from a visit to Spain's Alhambra Palace. "There's no turning back now," she laughs. "my style is eastern and that's it: I'm getting further into the jungle." The shapes and textures of her jewellery have been taken from architectural friezes, turrets, domes and minarets. Nothing escapes her notice. "Even things like lampshades and gateposts come into the design. I try not to use just silver and stones. It's important to me that I mix different materials. But I have a jeweller's mind so I don't just like to make things that are faddy and fashion-conscious. I aim to be timeless." Her work sells at Harvey Nichols, Browns, A La Mode, and at more than 50 shops around America, as well as in Tokyo, Paris, Amsterdam and Germany.

She designs exclusive collections for Bruce Oldfield, Rifat Ozbek, Isaac Mizrahi and Jennifer George. "It's good to have jewellery on a catwalk; it adds new influences and takes you in directions you hadn't thought of." She deplores, however, the general lack of interest Britain shows in its designers.

"Rifat Ozbek, for instance, is probably our top designer, highly respected throughout the world even by the French. Here, however, most people in the street, who may well be wearing copies of his clothes, won't have the foggiest idea who he is." She is also exasperated by the way jewellery is displayed in Britain.

Like most people who run their own businesses, Dinny Hall has to be careful not to overdo her work. "There was a time when I thought I was turning into a pair of earrings and my career was like a baby cuckoo with its mouth always open. Now I refuse to let it get to me."

**A**lison Bradley moves in a different world from Dinny Hall, although they were at Central together. Alison went on to study jewellery at the Royal College of Art and finds her inspiration in working with precious metals and stones. She has developed her own recognisable style which contributes to her success, because when people find







a jeweller that they admire, they like to be able to distinguish his or her work. Among many accolades at the Royal College of Art, she won the Goddard Award for design in silver, in 1983, with a bracelet designed like a bow, a copy of which was subsequently commissioned by the National Museum of Scotland.

She manages to combine her artistic flair with an inherited sense of business. Both her grandfather and father owned jewellery shops although she is the first in

her family to make jewellery. She determined her course when she began her studies at the Berkshire College of Art; she liked the opportunity jewellery provided for doing everything herself. "You design, make and sell it."

Financially it was not easy for her to study for the seven years it took to make the grade. Her grant was small and her parents had to help support her. "The difficulty for a jewellery student is producing the final collection in precious metals. The Royal College has a

scheme which gives you a year after leaving college in which to pay the money back. Some students are still struggling to do so. I was lucky because I sold lots of things at my degree show, which meant I could pay off my debts and start building up my stock again. Since then I have never been without work."

It is important for her to keep a stock of jewellery so that clients can see what she does. "Also, I need it for shows as I very rarely borrow anything back." She

admits that she has not taken a weekend off for longer than she can remember because she cannot bear to turn down interesting work for something as paltry as lack of time. She employs help only to meet deadlines, but nobody full-time.

Her work is too varied to be easily defined. It is, essentially classical, yet with a fresh, modern feel. Although impressed by the jewellery of the 30s, which she considers the beginning of elegance, she thinks it is a mistake



“Whatever I make must be aesthetically pleasing, something they will be happy with for ever.”

to try and imitate old designs.

“In the 1960s David Thomas and Gerald Benney (a silversmith) paved the way for a new awareness, breaking with traditional jewellery design; women now are leading more active lives and so they have different requirements. There are more people with disposable income and also with an interest in design. They want something original, but which isn't just ‘flash for cash’, which suits me. Although I like working with valuable stones, whatever I make must be aesthetically pleasing, something they will be happy with for ever.”

Her work can be seen in many unexpected places. I noticed one photograph of the Princess of Wales wearing a pair of leaf-shaped gold earrings, but Alison Bradley would not comment. She was more forthcoming about a brooch she designed for the Royal Army Ordnance Corps to give to their patron the Queen. A lot of her jewellery is priced under £1,000 and few clients have ever decided not to go ahead with an idea because of cost. “People know how much they want to spend and I can usually do something that they are happy with which fits into their price range.”

Around 50 per cent of her commissions come from men. “It shows more thought if a man makes the effort to come and see me for something for his wife. It's a more personal process. Last year I made a birthday, Christmas and anniversary present for someone I haven't met.”

She will also redesign old jewellery or use stones that the client already owns. Some bread-and-butter money is made doing commemorative items for companies that range from the Abbey National to the Mushroom Growers' Association. She also designed the trophy for the Designer of the Year in 1989, which was awarded to Workers for Freedom.

But it is original jewellery which always comes first for her and her sensitivity in approach to both the materials and the client have made her a star. She is also extremely practical and even her clasps are made to order and tried and tested personally.

Modest, she seems slightly baffled by her success. “Often people say, ‘I wish I'd known about you three years ago.’ There are still, sadly, many people who wander dissatisfied from jeweller to jeweller and think it would be outrageously expensive to come to someone like me. But it's not, as my overheads are low.”

**T**he easiest way to place Slim Barrett in fashion history and he already has his own niche—is to say that he began the chain-mail revival three years ago. However, most fashion writers will not leave it at that and he has been lauded for his genius and even compared to Yeats “in a time warp”. I would describe his fertile imagination and versatility as being closer to Cocteau, but I don't want to embarrass him. At 29 he has the slight reticence of someone who knows where he is going and would rather be getting on with his work than talking about it. He and his business partner, Jules, an actress from New Zealand who discovered him in Galway and enticed him over to London, have an altogether individual approach to their marketing, which has included turning his workshop into an eccentric gallery.

“People like to come here because then they can see everything. I don't work specifically for a season but am producing throughout the year. I do ‘collections’ because I think it makes it easier for the fashion world to identify me, but when buyers come here they often choose things I first produced six years ago. They call them ‘art pieces’,” he says, with gentle Irish irony.

Slim began making jewellery quite by chance. He comes from a large Irish family, most of whom are involved in painting and decorating (his father is a sign-painter). He attended art college in Galway where, in characteristically unusual fashion, he chose to repeat his foundation course three-and-a-half times rather than to specialise, financing his way through his studies by working as a fitter in a tyre shop.

“I learned a lot at college about the Bauhaus, which has been a major influence as I like to keep things simple at the beginning. When I came to London 10 years ago I had two shows at the Tricycle Theatre, which consisted of sculpture, wall-reliefs and performance art. I made jewellery for friends as a kind of testing-ground for my sculptural work which I then repeated on a much larger scale.”

The designer Jan Van Velden put him in touch with Bruce Oldfield and within weeks Harrods wanted his jewellery, too. The whole business suddenly took off. During the next five years his

work went in many different directions. His remarkable gallery contains examples from more than 34 different collections of jewellery, including a baroque collection for Antony Price (complete with crowns), an animal collection and stars (he likes to use glass as he feels glass-blowing is a dying craft and needs support). In 1987 he produced delicate hand-cut brass and silver cherubs with clouds, based on a poem he wrote entitled “Dreams, Mythology or Madness”.

He has created heraldic designs from keys and a surrealist piece, *The Face*, which could be broken up into component pieces of jewellery—featured in the Surrealism in Fashion exhibition at the Victoria and Albert Museum in 1988. Last year there were a further 12 collections based upon another poem, “The Quest For S” and his East to Paris collection, with deep blue stones inspired by the Middle East and the French couture collections. The metals he uses are brass, copper and silver, and precious materials to commission, with prices ranging from £25 to £5,000. Slim likes to experiment widely and his gallery also displays his prodigious sculptural work and a variety of objects including candelabras, clocks and looking-glasses. It is almost inconceivable that this amount of work could all have been made by just one person. “Up until now I have hand-made everything and I have just reached my limit. Now I will start to refine what I do, so that a manufacturer can make up some of the pieces for me and leave me free to concentrate on the sculpture and commissioned pieces.” Much of his commissioned work is for people in the music business and he has made many of his body-pieces for stars, including Madonna, Debbie Harry and Ruby King.

Slim Barrett is skilled at referring business decisions to his partner. “You have only 24 hours in a day and should ideally work only 10 so you must do what you are good at. If you have a reliable partner, accountant and book-keeper then you are all right. I'm not in a mad rush and want to organise my work properly.”

Slim Barrett is certainly extraordinary and refreshingly full of artistic integrity in a world which is, after all, an industry. His work is exotic but it is not always extreme. It is certainly very wearable and comfortable. There are many things that you might like to give an aged friend or a teenager, but mostly you want to keep everything for yourself.



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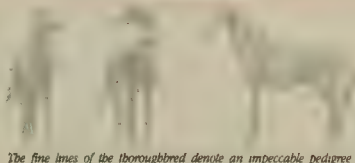


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**B**ill Amberg runs his leather business from a Victorian workshop off Lavender Hill. It has been attractively converted while still retaining its functional character and it neatly reflects his own straightforward attitude towards design: the handbags, briefcases and leather accessories that he produces have a classic line but a new and practical sense of purpose. He considers what is required inside the bag, and then works outwards. "I attempt," he says modestly, "to make bags for a modern age."

He has been mindful of the gap in the market between what is required and what is available since he was a schoolboy in Northampton the heart of England's leather and shoe industry—where he attended school with the sons of tanners

and shoe manufacturers. "Making things in leather and other materials was always a hobby of mine and after I left school I travelled extensively, working with different leather-workers around the world." He gained experience with saddlers, bootmakers and whip-makers in Asia and New Zealand, finally settling in Australia long enough to research methods of dying and moulding leather.

In 1982 he returned to England where he collaborated with André Dubreuil, the metal designer, on a range of furniture. He continues to work on individual commissions but, in 1987, decided to extend into the fashion sector. He also attended the London Business School.

Until then he had worked only for other people (Joseph, Jasper Conran, Arabella Pollen). Now his products are sold in leading London department stores as well as in shops such as Janet Fitch and

David Davies. It includes portfolio cases, briefcases for men and women (he is staggered by how working women are neglected), handbags and briefcases. Many are made from cow's shoulder, which burnishes well with age. "They have to be durable because when used every day they take enormous punishment." The leather used is often English, though he buys materials from all over the world.

Luggage also fascinates Bill Amberg, "You see how things have changed in the world. There are no longer porters and the distances to be travelled before reaching the aeroplane are huge, yet luggage is still being designed that needs to be carried by other people. Nor had anyone thought of potholes or escalators when they put wheels on bags."

He has come up, instead, with a bean-shaped nylon shoulder-bag which fits snugly against the body and has an outside pocket for travel documents. "People think that to make something work it has to be more and more complicated with umpteen zipped pockets. Whether it is a wallet or bag or credit-card holder I want one which has a nice feel and holds everything I need." He has designed a bag which fits on a belt, sleek enough to go under a suit without spoiling the line.

Somehow, as well as his own design label and individual commissions, he also does consultancy work for other businesses. "I work for Coach in America, which I enjoy because you have to tie in with their look and feel but still impose your ideas. That's another nice problem to solve."

When it comes to leatherwear, it would seem that the superiority of Italian goods is a thing of the past and it is a mistake to assume that they are cheaper. Bill Amberg's prices are well able to compete with the middle and top end of the European market and he has the edge in originality. "In 1992 the snob element about Italian goods will change as their availability increases here. I am increasingly serious about establishing business in Europe because, as the barriers come down, those who haven't will be in for a shock."

He is a firm believer that, with modern technology and communications, it ceases to matter where a business is based. He works from England because it is his home and he knows its leather industry. "I like the fact that London is a cosmopolitan and diverse city where people are ready to accept new ideas." □

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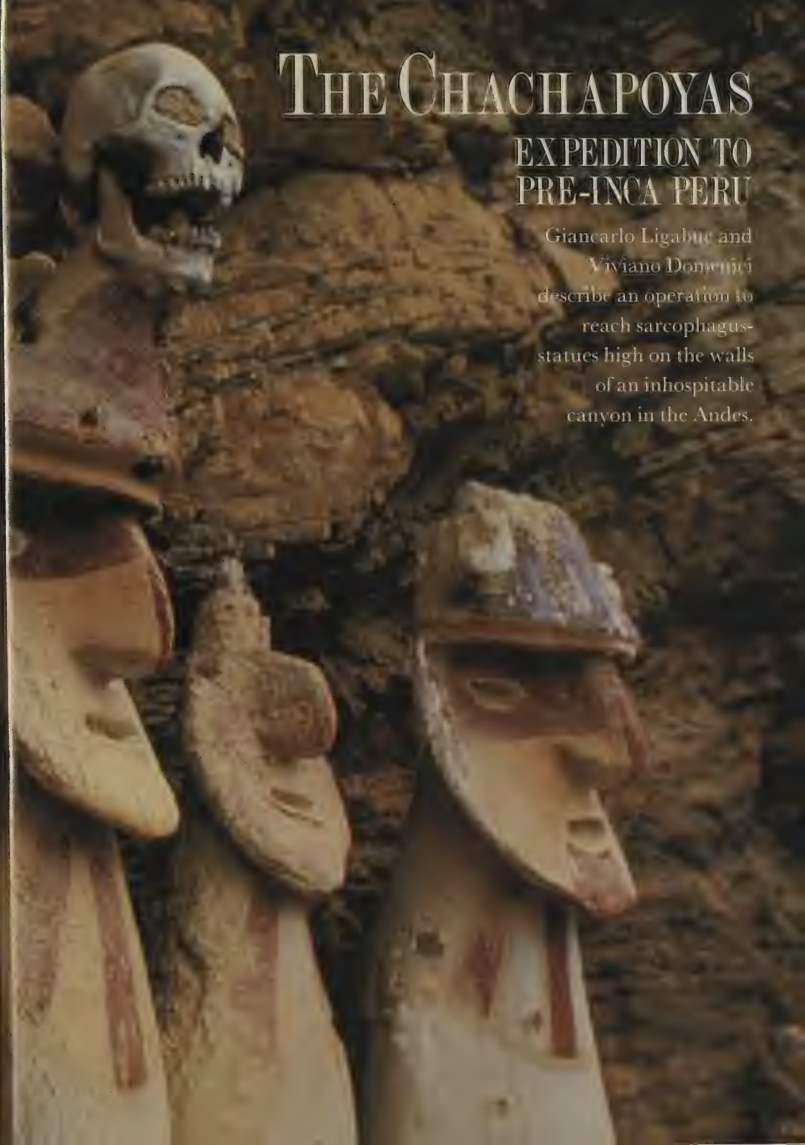




# THE CHACHAPOYAS

## EXPEDITION TO PRE-INCA PERU

Giancarlo Ligabue and  
Viviano Domenici  
describe an operation to  
reach sarcophagus-  
statues high on the walls  
of an inhospitable  
canyon in the Andes.









In 1522, 13 men gathered on an island off Panama to swear to follow Francisco Pizarro in his quest for the "realm of gold". For many years rumours had been rife among the soldiers of the Spanish forces in the New World about a fabulous land to the south where all-powerful sovereigns had amassed vast fortunes.

Five years later a small ship of just 70 tons, captained by Bartolomeo Ruiz, was sailing southwards along the Pacific coast with Pizarro and his "famous 13" men on board. The ship dropped anchor off the city of Tumbes and Pedro de Candia, one of the 13, rowed ashore and entered the city alone. This was the first encounter between the conquistadores and the people of the Inca Huáscar, a meeting marked by festivities and the exchange of gifts. Similar scenes ensued wherever the ship put in on its journey southwards. On his return to Tumbes Pizarro left two men with instructions to gather information about the realm of gold while he continued to Panama and thence to Spain where, not without considerable difficulty, he managed to gain royal approval for the conquest of Peru.

In December, 1530, at the head of an expedition sailing in the name of the king of Spain, Pizarro once again set off for the Peruvian coast with 180 men and 27 horses. On his arrival he found that the situation had changed completely but he lost no time in turning it to his advantage. Civil war had broken out between Huáscar and his half-brother Atahualpa, and the latter had finally prevailed.

Pizarro made contact with Atahualpa, whose troops he subsequently defeated at Cajamarca on November 16, 1532. The young monarch was captured and held prisoner, with the promise that he would be set free when he had paid ransom enough to fill with gold the room in which he was held. But the riches that Atahualpa's bearers brought to Cajamarca would never have sufficed, for the Spaniards had no intention of keeping their side of the bargain and the Inca was garrotted after a farce of a trial on August 29 of the following year. The conquistadores bloodily repressed all subsequent attempts at rebellion and the Inca empire moved steadily towards its end.

The empire had lasted little more than two centuries, but it had grown from civilizations which stretched back thousands of years. Sechín, Chavín de Huántar, Paracas, Mochica, Nazca, Tiahuanaco, Huari, Chimú, Chancay —these are the names given by archaeologists to civilizations they have discovered, and handed on to historians to help them to document the earliest days of ancient Peru. The story remains obscure at many points but scholars are patiently and



PHOTOGRAPHS BY GIANCARLO LIGABUE, MASSIMO CAPRONI, VIVIANO DOMENICI AND ADRIANO FAVARO

determinedly fitting the pieces together like the tesserae of a huge mosaic scattered over the centuries.

For many years the Ligabue Research Centre has been deeply involved in attempts to throw light on pre-Inca Peru. Its Antisuyu Project in particular has aimed to discover as much as possible about the "people without a voice", who lived in the eastern part of the Inca empire, between the Andes and the Amazon forest.

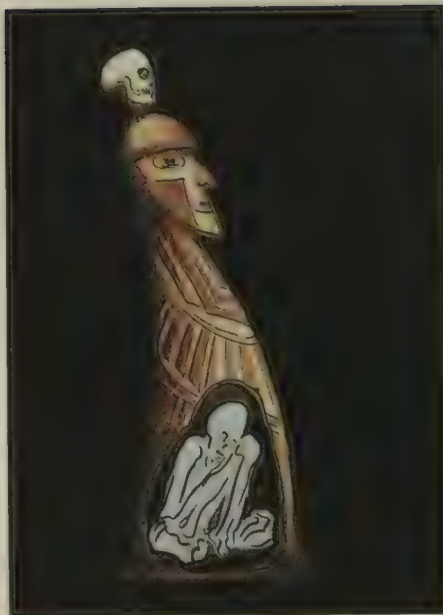
An expedition set out in 1986 to study the Chachapoyas, who lived in the region, near the modern town of the same name, between the upper reaches of the Rio Marañón and the Rio Huallaga (now the department of Amazonas) and

*The Peruvian archaeologist Federico Kauffmann Doig, above, investigates the sarcophagus-statues. The seven figures, also on previous pages, are of mud and straw moulded on cane directly on to the rock ledge in a slight recess, and date from the 12th and 13th centuries. The skulls perched on the heads may have been those of ancestors or of captured enemies. Left, an overall view of the statues and the expedition's precarious platform.*



*A model, right, shows the way that the mummies were contained within the sarcophagus-statues, crouched in the foetal position and wrapped in strips of leather. Given the prevailing damp conditions, the Chachapoyas must have utilised a mummification process different from that used in hot, dry climates.*

*Below, a macabre exhibit at a local primary school. This mummy, discovered 15 years ago, was among the first clues to the existence of the seven sarcophagus-statues in a deep canyon.*



pottery, jars containing powdered lime for mixing with coca leaves, utensils for use in harvesting maize, musical instruments and jewellery. Human skulls were attached to the heads of certain statues, perhaps those of sacrificial victims or enemies. The external surfaces of the sarcophagi were painted white and decorated with red patterns reminiscent of the plumage of birds, and male sexual organs were clearly painted on two of the statues.

In order to examine them, the expedition's experts had to reach a wooden platform constructed by mountaineers of the Andean Club at a height of 24 metres from the base of the rock-face, which itself lies at the edge of a sheer 150-metre drop. A small cave was discovered behind the statues, stretching back several metres inside the rock; inspection of this cavity suggests that there is probably a tomb of some kind at the back of the cave, or at least an artificially-excavated area which was subsequently sealed up.

The lower parts of two sarcophagi were found to be broken and the mummies they contained had fallen to pieces. At first it was suspected that, inaccessible as the site was, tomb-robbers must have reached it, but this theory failed to explain why the tomb furnishings should still be in place. The mystery was solved when, on inspecting another group of shattered sarcophagi in a different part of the canyon, the experts realised that the destruction was the work of vultures; attracted by the presence of mummified bodies, they had tapped away at the sides of the statues until they were able to get at the mummies within.

Exploration of the canyon and the surrounding areas, carried out by means of two helicopters of the Peruvian Air Force, confirmed the existence of at least a score of statue-sarcophagi remains. That so many burials should be sited in the same canyon suggests that the place must have been held sacred by the ancient Chachapoyas who lived in fortified cities on the tops of high, rocky peaks.

One unbroken sarcophagus head found during the expedition was donated to the Museum of Anthropology and Archaeology of Lima, but the seven sarcophagi, the mummies and the tomb furnishings were all left *in situ*. The archaeologists removed only samples of wood, bone and fabric for analysis, from which a provisional date of around AD 1150 has been deduced. Study of this extraordinary archaeological complex, the first that archaeologists have been able to examine when still intact, has had to be suspended due to local guerrilla fighting, but will continue in future phases of the Antisuyu Project □



who went through three cultural phases which can be dated to between the seventh and 15th centuries AD. It culminated in a spectacular operation, requiring climbing as well as archaeological skills. Members managed to reach and study a group of seven sarcophagus-statues containing the mummies of Chachapoyas nobles. The statues, sited halfway up the rocky wall of a deep canyon, were first located a year earlier by one of the Centre's previous expeditions acting on information given by a local school-teacher. On that occasion, however, it proved impossible to reach them because of deep ravines and the statues' position on the rock-face.

Examination of the sarcophagi and

the mummies they contain, and exploration of the canyon, have thrown light on various aspects of the funeral rites of this people, described by Spanish chroniclers as among those most fiercely opposed to the Incas.

The sarcophagus-statues were made of mud and straw on a cane framework; and were fashioned directly on the rock-face in a slight recess, which has protected them from the damaging effects of the weather. Inside these cases the Chachapoyas laid the bodies of their chiefs, crouched in the foetal position and wrapped in leather shrouds.

Around the mummies, both inside and outside the sarcophagi, were placed various articles to accompany the burial:





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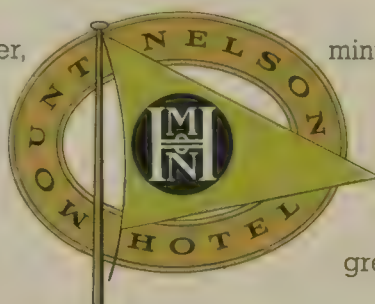
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# FULL OF BEANS

Polly Tyrer explores the divine and devilish effects of coffee. Photographs by Roger Stowell.



Since the time of Mohamed coffee has been suspected of being both divine for its magical aroma, delicious taste and comforting feeling and devilish for the addictive and invigorating effects of the caffeine it contains. Things are much the same today.

Its stimulating properties first drew attention to the coffee tree when a ninth-century herdsman was reported to have noticed his goats dancing on their hind legs after feasting on coffee leaves, and birds trilling particularly tuneful songs while perched upon a coffee-tree branch. Locals of the time were inspired to invent various mixtures and brews from the fruit so that they, too, could sing, dance and enjoy the same uplifting feelings. But the man who hit upon the idea of roasting the seeds was a genius, for this produces the magnificent aroma and flavour, transforming the hard, green seeds into the dark-brown, brittle bean that is now one of the world's greatest commodities.

There can be little doubt that the coffee tree originated in Ethiopia, where it can still be found growing wild. The habit of coffee-drinking started in the Middle East and gradually worked its way west from Cairo to Constantinople until it reached Venice around the 1600s. One of the busiest ports in the Mediterranean, Venice was then a meeting of the ways for East and West. Soon all of Italy and then all of Europe was enjoying the new, dark and delicious beverage.

The drinking of coffee has been tied up with politics, religion and culture. By the 15th century coffee houses could be found in Mecca. Wherever the popularity of coffee-drinking spread, coffee houses soon sprang up. They attracted local intelligentsia who met to discuss art, politics and religion and to play music. Plenty of coffee was consumed and discussion grew rowdy, rebellious, even riotous. Such parties made the ruling powers nervous.

Many tried, and failed, to ban the drinking of coffee. Kayr-Bey, ruler of Mecca in 1511, made the brew illegal and closed all the coffee houses. He paid with his life when the caffeine-addicted Sultan of Cairo overruled him a week later. In the 17th century fanatical Christians in Italy asked to have the drinking of "Satan's beverage" banned but Pope Clemente VIII ruled that coffee was too delicious to be enjoyed only by followers of the Devil. Even Charles II tried to rid England of coffee houses but his procla-



### *ROASTING DETERMINES A COFFEE'S STRENGTH—THE DARKER THE STRONGER*

mation met with such public outcry that it was rescinded.

Initially coffee houses were utilitarian rooms, often windowless and sparsely furnished. In London they were the forerunners of famous clubs and institutions: Lloyds of London began as a coffee house where seafarers and merchants would meet. In Paris Francesco Procopio dei Coltelli founded his *Café Procope* in 1686, a very comfortable place with lavish decorations of mirrors and crystal and serving ices, pastries, chocolate and liqueurs. The establishment was a huge success, and all new Parisian coffee houses were based on the same idea. In Vienna they became equally luxurious, giving birth to the Viennese tradition of serving cakes and pastries. Every so often a new trend appears (like the young and lively "expresso bars" of the 50s with juke-boxes and bright lights) but the basics remain the same: a place to meet and enjoy a cup of coffee with friends.

The coffee tree is a tropical, evergreen plant with white, jasmine-perfumed flowers. It flourishes in temperatures of between 59°F and 77°F with high rainfall and shady conditions. Early horticulturists had difficulty cultivating the tree. Seedlings were jeal-

ously guarded as the potential of the coffee crop was realised.

The enterprising Captain de Clieu managed, in about 1723, to smuggle three seedlings from the court of Louis XIV in Paris. He nurtured the plants in mini-greenhouses on board his ship where he cherished and even shared his water ration with them during his journey to Martinique. One seedling survived to be planted on the Captain's estate. Seeds from de Clieu's plantation formed the basis of many of the great plantations in Central and South America.

The coffee fruit grows as berries called "coffee cherries" which ripen to deep red, purple or black. Inside each is a pair of seeds the developing beans. Sometimes only one bean develops. This is called a peaberry and makes particularly fine, pungent coffee.

The higher a coffee plantation is located the better quality its coffee will be, and the nearer to the Equator the coffee trees are grown the higher altitude they will be able to tolerate—hence the exalted reputation of such coffees as Jamaican Blue Mountain. Frost, earthquake or flood are the plantations' biggest enemies. Any major disaster—particularly in Brazil, the world's largest coffee-

producing country will cause reverberations throughout the world market.

Of the two types of coffee tree, the arabica produces all superior coffees while robusta beans are used to make most instant coffee. The ripe coffee cherries can be treated with a wet or dry method to remove the seeds. The latter, and most simple, technique entails drying the beans in the sun for between five and 20 days before separating them from their coverings. However most arabica coffees are treated with a wet method where the fruit is soaked and then the pulp washed away with water jets, any remains being mechanically removed. The beans are then dried in the sun or by machine, sieved, polished, graded and weighed, and packed into sacks. The beans are green to blue-green—those of poorer quality are a khaki shade.

Green coffee beans can be kept for many months in dry, airy conditions. It is after they have been roasted that freshness is a critical factor. The beans are roasted in a machine resembling a tumble-drier, with intense heat around the outside, and sometimes in a tube down the centre. Intricate chemical changes take place during the roasting which are not entirely understood; water evaporates, the beans increase in volume and lose up to half their weight. Very highly roasted beans become shiny with oil. On average beans are roasted at 400°F for about 15 minutes, but the correct point is judged by ear—the beans begin to pop and sizzle when ready and must then be cooled immediately.

The best cup of coffee is made from beans of high quality that have been treated in the simplest way and which can be bought from specialist coffee shops where roasting is carried out daily on the premises. The shops have little need to advertise their location since the enticing smell of the freshly-roasted coffee, alone, draws in the customers. The shops are usually pleasingly old-fashioned, their walls lined with tins of roasted beans from all over the world. Some are named by their country of origin—Kenya, Java, Colombia and Costa Rica—others, such as Breakfast, Connoisseur, After Dinner and Original, are blended by each specialist. Yet more, such as Continental, are named according to their degree of roasting.

A coffee shop will advise on the character of the various coffees, and it is worth experimenting with the subtle differences in





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flavour by buying two ounces (enough for a potful) each of different sorts. It is a good idea to keep a couple of types of coffee in the house—one for breakfast and daytime drinking and another stronger, high-roast coffee for serving after meals.

A mixture of mild and high-roast (Kenya and Continental, for example) is always good, the kick of the high-roast being toned down by the milder beans. The Regent and Negresco blend from the Markus Coffee Company makes delicious drinking on any occasion. One of the best discoveries I made was New Guinea Gold, which has a wonderful rich, smooth flavour with no hint of bitterness and is brought into this country only by Importers coffee shops. I also liked their mixture of Mysore (India's best-known coffee) and Mocha from the Yemen, with a rich, almost chocolate flavour which makes a strong late-night cup of coffee. Jamaican Blue Mountain is one of the most renowned coffees, though its rarity commands a higher price.

The way in which coffee is drunk seems to have changed as the trend spread from East to West. The making of Arabic and Turkish coffee breaks every rule in the book. Finely-ground, high-roast coffee is put, with water, into a broad-based, tapering metal pot called an *ibrik* and brought to the boil about three times before the grounds are allowed to settle and the coffee is poured off the top. This makes a strong, bitter, muddy brew which needs plenty of sweetening to make it palatable. Coffee drunk around the Mediterranean is usually some form of good, strong espresso, as it is in Germany, Austria and Switzerland, though in England we generally seem to prefer a milder blend.

But whether the coffee be black or white, doused with whisky, floated with cream, or a *café brûlot* with brandy, spiced with cloves, cinnamon, orange and lemon peels, the choice of how to drink it is a very personal one. The essence of coffee-making is that the grounds should be immersed in absolutely boiling water, from which they are then removed, always making sure that the coffee-making machine is well washed. The worst thing is to boil, stew or re-heat the coffee.

Beans or ground coffee should be kept in an airtight container; an old-fashioned Kilner jar is ideal. Freezing coffee or storing it in the refrigerator also preserves the freshness, but once the coffee



## THE FLAVOUR OF COFFEE BEANS BLENDS WELL WITH A FIERY GLASS OF SAMBUCCO

is removed condensation can impair the flavour.

Properly stored, ground coffee will keep for one to two weeks; coffee beans for three to four weeks. Grind only enough beans for immediate use. The fineness of the grind will depend on the coffee-making equipment. These are a few of the most popular:

**Espresso:** needs to be ground between fine and medium-fine. Domestic machines can be expensive but the superb coffee they make justifies the price. Special espresso blends are available—usually a strong, high-roast coffee. The machines force the hot water under pressure through the grounds, producing the characteristically intense flavour. The strong, black coffee can be topped with steam-heated milk, making a *café crème* or a frothy, chocolate-topped *cappuccino*.

**Moka Express:** use medium-fine-ground coffee. These inexpensive, dual-compartment, metal machines are available in a variety of sizes and make excellent, full-bodied, espresso-style coffee. Water is measured into the bottom section, the metal filter holding the coffee is inserted in the middle, and the upper jug section is screwed into place. The machine is heated gently on the

stove and the water boils up through the coffee into the jug from which it is served.

**Cona:** use a medium-ground coffee. Cona machines make excellent coffee in beautiful glass constructions that would look quite at home in the chemistry lab. Into the rounded jug at the bottom fits a tulip-shaped glass bowl with a tube reaching almost to the bottom of the jug and with a filter in between. Water is put into the bottom section and the coffee in the top. The heated water bubbles up into the top section, wallows around with the coffee and, as the heat source is withdrawn, sinks back into the jug, from which it is served.

**Cafetière:** use a medium-fine-ground coffee. This is a rather more sophisticated version of the most basic jug method of making coffee. Boiling water is poured on to the coffee in the cafetière. When the liquid has brewed for a minute or two, the plunger attached to the lid is pushed slowly down, trapping the grounds in the bottom and allowing the coffee to be poured freely from the top.

**Filters:** use finely-ground coffee. The filter method has become popular, probably because the electrically-operated machines

can keep the coffee warm once made—although this “stewing” can spoil the flavour.

Finally there is the question of health and the effects of caffeine. Many beneficial and adverse medicinal changes have been attributed to coffee, but little has been proved. There can be no doubt that caffeine is a stimulant. It acts on the central nervous system and can cause insomnia, increased blood pressure and anxiety. The latest research links boiled or stewed coffee with increased levels of cholesterol. There are thought to be beneficial effects such as improved alertness, diuretic properties, and even a suggestion of protection against cancer of the colon.

Caffeine—present in greater quantity in freshly-ground coffee than ready-ground or instant—can be addictive; more than seven cups of coffee a day is considered excessive. Decaffeinated coffee, which is rapidly growing in popularity, is now available as beans or ready-ground, the caffeine having been removed either by a water process or through the use of chemicals.

Whichever roast, grind or method you choose, keep to the principles of fresh, instant brewing, exercise moderation and enjoy your coffee.

### MEXICAN BEAN POT

6oz/150g pinto beans, soaked overnight  
1 tbsp oil  
1lb/400g fresh streaky rashers of pork, rind removed and cut into 2in/1cm pieces  
1 medium onion, peeled and sliced  
pinch chilli powder  
1 tsp ground cumin  
½pt/150ml black coffee  
1 tbsp black treacle  
1lb/400g tin of tomatoes  
salt and ground black pepper  
6oz/150g chorizo or other spicy sausage, sliced

Set the oven to 375°F/190°C/gas mark 5. Heat the oil in a heavy-based frying-pan. Fry the pork until well browned, and place it in a casserole with the beans.

Fry the onions until golden. Add chilli and cumin powders and continue to fry for a further minute. Spoon into the casserole.

Pour the coffee into the frying-pan and bring to boiling point while scraping the meaty-flavoured sediment from the bottom of the pan. Add the black treacle and stir until dissolved. Pour over the pork and beans.

Add the tomatoes and season with salt and pepper. Cover and





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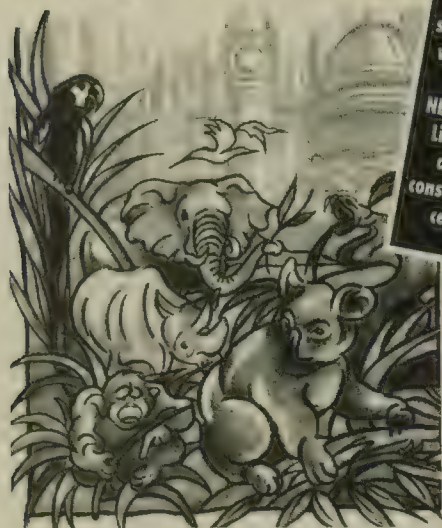
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place in the pre-heated oven.  
Cook for about 2½ hours, stirring  
occasionally, until the beans  
and meat are tender.

Stir in the sliced chorizo sau-  
sage. If the bean pot should look a  
little dry, add some water or  
chicken stock. Cook for another  
half hour. Serve piping hot with  
chunks of crusty bread.

Serves four.

### CAPPUCCINO CHEESECAKE

For the base

6oz/150g plain-chocolate  
digestive biscuits

1oz/25g butter, melted

For the cheesecake:

¼oz/8g powdered gelatine

8oz/200g Philadelphia cream  
cheese

½pt/150ml double cream

1oz/25g caster sugar

a few drops vanilla essence

½pt/150ml double-strength black  
coffee sweetened with 1oz/25g

brown sugar

1 tbsp Kahlua or other coffee

liqueur

To decorate

½pt/150ml double cream,  
whipped

a little grated chocolate

coffee beans

Put the biscuits into a plastic bag  
and crush them with a rolling-  
pin. Mix the crumbs and melted  
butter and press into the base of a  
greased 7in/18cm tin.

Put two tablespoonfuls of  
water into a pan, sprinkle over the  
gelatine and leave to soak.

Soften the cream cheese and  
beat in the double cream, caster  
sugar, vanilla essence, sweetened  
coffee and Kahlua or combine  
ingredients in a food-processor.

Dissolve the gelatine over a  
gentle heat. When it becomes  
clear, allow to cool a little then  
pour the liquid into the cream  
cheese mixture, stirring well.  
Pour on top of the biscuit base  
and refrigerate for 2-3 hours.

Remove the cheesecake from  
the tin and set it on a serving  
plate. Pipe rosettes of cream  
around the edge. Sprinkle with  
grated chocolate and place a  
coffee bean on top of each rosette.

Serves five to six.

### BLACK COFFEE GRANITA

1pt/500ml black coffee, four  
times the usual strength

8oz/200g brown sugar

To serve

½pt/150ml double cream,  
whipped

1 tbsp rum

good pinch of powdered

cinnamon

caster sugar to taste

toasted, flaked almonds

While the coffee is still hot, stir in  
the sugar until dissolved. When  
cold, pour the mixture into a  
plastic or metal container and  
freeze until starting to solidify.

Take the half-frozen coffee out,  
turn it into a bowl and beat until  
slushy. Pour the mixture back  
into its container and press down  
with the back of a spoon.  
Refreeze.

To serve, mix the cream with  
the rum, cinnamon and sugar to  
taste. Spoon the coffee granita  
into tall glasses, put a dollop of  
cream on top of each and sprinkle  
with toasted almonds.

Serves four.

### BARBADOS MERINGUES

For the meringue

2 egg whites

4oz/100g light muscovado sugar

For the sauce

½pt/300ml double-strength black  
coffee

2oz/50g white sugar

2 level tsp arrowroot

2 tbsp double cream

For the filling

½pt/150ml double cream,  
whipped

2 tsp Grand Marnier liqueur

grated rind of 1 orange

Set the oven to 130°C/250°F/gas  
mark 1. Line a baking sheet with  
Bakewell paper, oiled tinfoil or  
greaseproof paper.

Beat the egg whites until stiff.  
Add half the sugar and continue  
beating until very stiff and shiny.  
Fold in the remaining sugar.  
Place the mixture in eight spoon-  
fuls on the prepared baking sheet.  
Bake for two hours until the  
meringues are dry and will lift off  
the baking sheet easily. Leave  
them aside to cool.

To make the sauce, dissolve the  
sugar in the coffee and mix the  
arrowroot to a smooth paste with  
a little of the liquid. Pour the  
rest of the coffee on top and re-  
turn it all to the pan. Bring the  
mixture just to boiling point, stir-  
ring constantly. Allow to cool,  
and then gradually stir in the  
whipped double cream.

Mix all the filling ingredients  
until well blended and sandwich  
the meringues together in pairs.  
Hand the sauce separately.

Alternatively, flood the base of  
four dessert plates with the sauce  
and place a meringue neatly on  
top of each.

Serves four.

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# FROM O'BRIEN TO HAUT-BRION



ROY BOTTERELL

Haut-Brion, one of the world's great clarets, is renowned for its excellence as a premier cru. It was also, as Asa Briggs reveals, a premier cru in a different sense.

Wine is made for drinking, yet a surprisingly large number of words have been devoted to it, particularly during the last 20 years. It is difficult to pick up any newspaper or periodical which does not include something about wine, not least in the business pages. Some of the writing is racy, some is heavy with jargon. In 1983 Ronald Searle, inventor of the term "winespeak", noted how "tortuous phrases" used to describe music became even more tortuous when they were applied to wine.

When I was invited to write a history of Haut-Brion, one of the world's great clarets, I was determined to write it in language that readers of all kinds can

understand. It has been an exciting commission, for Haut-Brion has a history that stretches back to the 16th century and the wine is distinctive. It is produced on the outskirts of the city of Bordeaux on soil that could not take any other crop. The history of a great city and of a great vineyard are inextricably intertwined.

In 1855, when the wines of the Médoc were classified semi-officially for the first time, Haut-Brion was the only claret produced outside the limits of the Médoc which was described as a *premier cru*. Since then it has always been compared with Lafite, Latour and Margaux rather than with the other red wines of the Graves district where it is produced. This

is a comparison of different kinds of excellence, and the grouping went back unofficially long before 1855.

Leaving comparisons aside, Haut-Brion is a *premier cru* in a very special sense. It was the first claret to be identified under its own name, before Lafite, Latour and Margaux—so-called "new clarets" of the early 18th century—attracted foreign customers, particularly in England. The first time we hear of Haut-Brion in England is in the diary of Samuel Pepys in 1663. He had just visited the Royal Oak Tavern in Lombard Street, near the present Bank of England, and recorded happily in his diary that he had drunk there "a sort of



French wine called Ho Bryan that hath a good and most particular taste that I never met with".

The other great 17th-century diarist, John Evelyn, also drew attention to the name, as did the American president Thomas Jefferson more than a century later. Jefferson, then American minister to *ancien-régime* France, ordered quantities of it, and had it shipped to him after he returned to the United States. It was appropriate that special bicentennial celebrations were held at Haut-Brion in 1987 to celebrate his visit there.

Subsequently there has been a strong American connection in the story of Haut-Brion. Not only has Haut-Brion commanded an enthusiastic market in New York, Dallas, San Francisco and many other places, but in 1935 the vineyard was bought by an American banker and businessman, Clarence Dillon. It has since been developed by his family, beginning with his son Douglas

build the first Château at Haut-Brion in 1549 it was a *château vinicole* (wine-producing), and not a fortified place designed for protection. Nonetheless, the times he lived in were times of trouble as well as of opportunity. He was engaged in a plot against Henri IV when he died in 1589.

If history can be as dramatic as this, why bother about legend? Yet there is one charming story concerning the origins of Haut-Brion that is still frequently believed. The Irish lawyer and wit Maurice Healy, nephew of Tim Healy, the first Governor General of the newly-formed Irish Free State (now the Republic of Ireland) invented an Irish connection with Haut-Brion that existed long before there was an American connection. He fancied that it could have been an Irish merchant, John O'Brien of Ross in County Cork—and this Irishman really existed—who gave his name to the "Château d'Aubrión". Haut-Brion was

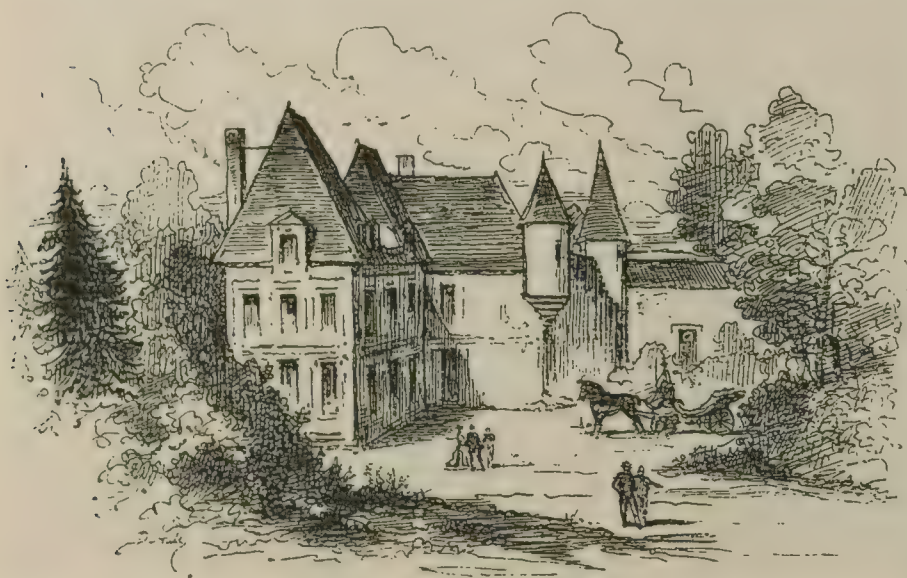
himself. It has been claimed that he bought Haut-Brion because of the weather. When he visited Bordeaux in 1935, looking for a vineyard to buy, it was not only Haut-Brion that was drawn to his attention. Another vineyard—and one that was to be much favoured by Americans—Cheval-Blanc, was thought to be on the market in 1934. So, too, was Château Ausone, associated, in legend at least, with the Roman beginnings of wine-making in the area.

It was a cold, foggy day when Dillon arrived in Bordeaux, and the 35 kilometres between the city and Cheval-Blanc seemed a long distance to go. On the way he had to buy a rug, and his driver got lost, and the very real charms of the St Emilion district were therefore kept from him. By contrast, Haut-Brion, "at the very gates of Bordeaux", as it had often been described, seemed just right.

The story might have been invented by Maurice Healy, who would doubtless have gone on to speculate about the effects of that particular fog not only on Haut-Brion, but on Cheval-Blanc and Ausone. In fact there was more to Dillon's choice than this. Haut-Brion was secured only after months of negotiation and advice.

The really significant wine-making developments at Haut-Brion had taken place not in the Middle Ages when English kings ruled in Bordeaux, nor in the years when Jean de Pontac consolidated the estate, but in the 17th and 18th centuries. The Pontac dynasty controlled Haut-Brion until 1694, giving their family name to the wine that they produced. It was sometimes known as Pontac or Pontack rather than Haut-Brion. The Pontac who did most to publicise it was François-Auguste, an extravagant and eccentric character, and a pioneer in wine marketing. After the Great Fire of London he opened a tavern called the Pontacks Head. The sign outside it is said to have portrayed the head of his father, the only French nobleman to be so identified in London, and inside the tavern the food was said to have been as good as the wine. Christopher Wren once dined there, as did Defoe and Swift. The members of the prestigious Royal Society, devoted to the cause of science, held their St Andrew's Day dinners there until 1746.

By then a technical as well as a marketing revolution had taken place in the Bordeaux vineyards. In the Middle Ages all the wines of Bordeaux were drunk in the year they were produced. They were *vins de l'année*. Little importance was attached to names. Any old wine that was left was either sold far more cheaply than the new or was turned into vinegar. Only in the 17th century did the arts and



Dillon, who was American Ambassador to France in 1953. His grand-daughter Joan is now President of the company. In 1967 she married Prince Charles of Luxembourg and after his death Philippe de Novailles, Duc de Mouchy, a direct descendant of the 18th-century Duc de Mouchy, who was Governor of Gascony when Jefferson visited the vineyard.

Clarence Dillon lived to be 96, and the first owner of Haut-Brion, Jean de Pontac, who created the compact estate, lived to be 101. Born in 1488, four years before Columbus crossed the Atlantic, Jean did not marry until he was 37. Yet he was subsequently married three times, the last time at the age of 76, and he had a total of 15 children. His father had been a Bordeaux merchant, a "new man", who acquired great wealth and established social status. Jean's instincts were entrepreneurial too, and when he started to

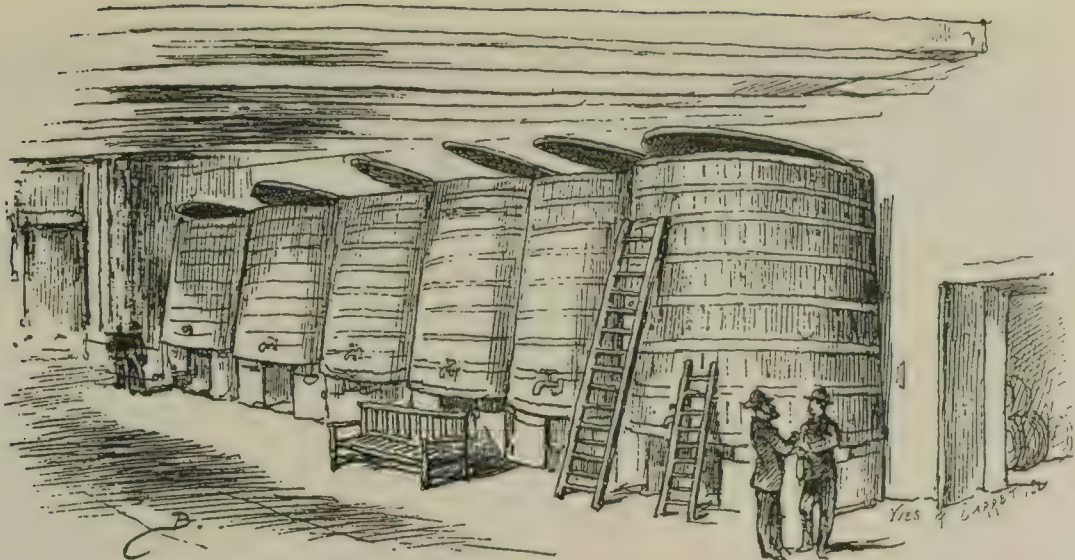
*Château Haut-Brion, situated in the Graves region, near the city of Bordeaux.*

O'Brien! The tale appealed so much to Healy that he asked to be pardoned that a "theory" which he had first "formulated in jest" might not be far removed from the truth.

There had, indeed, been a real Irish connection with Bordeaux long before Haut-Brion. *The Book of Lismore* records that as early as the year AD 535 traders from southern Gaul sailed up the river Shannon and sold wine at Clonmacnoise. In the 18th century there was a further Irish connection, when the Irish (and the Scots) continued to drink claret in large quantities after the English had turned to port.

Even in the 20th century it is difficult to know where legend ends and history begins in the story of Clarence Dillon





*Ancient vats in the Haut-Brion cellars,  
now replaced by stainless-steel ones.*

techniques of wine-making and of wine conservation develop to the stage where wines began to be known for their date and place of origin.

Another visitor to Haut-Brion around the time of the transformation was the philosopher John Locke, whose influence was to be great on both sides of the Atlantic. In 1678 he wrote: "Pontac, so much esteemed in England, grows on a rising country open to the west in a white sand mixed with a little gravel, which one would think would bear nothing. But there is such a particularity in the soil at M de Pontac's that the merchants assured me that the wine growing in the very next vineyard, where there is only a ditch between, and the soil to appearance perfectly the same, was by no means so good."

It is not Nature, of course, that makes wine—although the graces of Nature are necessary to make outstanding wine—but people. There were great figures at Haut-Brion, managers as well as proprietors, who ensured that its quality was of the highest during the 18th and 19th centuries. After the Pontacs came the Fumels, another family that had moved into the aristocracy, and after the Fumels the Larrieux, a banking family who remained in possession until 1921. Joseph de Fumel was Mayor of Bordeaux at the beginning of the Revolution but he was later guillotined.

For a while the estate belonged to Talleyrand. There is no evidence, alas, that he ever visited Haut-Brion or that his great chef Carême ever served Haut-Brion at table. By then, however, there was a genuine French connection, and the last to be made. Napoleon might prefer Burgundy, but Haut-Brion was now as much appreciated in Paris as in London.

Great though the tradition in wine-making was during the late-17th and 18th centuries, there have been even

greater changes in the late-20th century. Two managers at Haut-Brion, father and son, Georges and Jean-Bernard Delmas, have extended a great tradition. The latter, in particular, has brought to wine-making the skills of the scientist as well as the instinct and imagination of the artist. Controversially, he introduced stainless-steel vats in 1961 to enable more effective control of temperature during fermentation. In 1972 he introduced cloned vines into the Haut-Brion vineyard, recognising that it is not only the "particularity of the soil" at Haut-Brion that counts but also the quality of the grapes. Jean Delmas has established himself as a leading figure in a business that is now managed better than ever.

Ultimately everything depends on the people who drink the wine. Haut-Brion

*Negotiating a sale: the broker waits while  
the merchants taste the vintage.*

is, in general, drier than the other *grands crus*. It is meant to be savoured, not relished. Its distinctive flavour builds up as it is tasted, just as wine itself builds up over the years. It is a wine that lasts until it acquires fullness of character. Some vintages have been called elegant, others complex, some flinty, some aromatic.

The recent history of the drinking of Haut-Brion brings in as many famous names as its more distant history. It was served in 1957 at a dinner given in the Elysée Palace for the Queen, two years later at a dinner for President Eisenhower, and 10 years after that at a dinner for President Nixon. At a dinner in 1973 Chou En-lai drank Haut-Brion, 1964. It now has many connoisseurs in Japan, and the Duc and Duchesse de Mouchy paid a visit there in 1989.

That year will stand out. It was a superb harvest, and when the century is over people will still be happily drinking Haut-Brion, 1989. It may indeed be the vintage by which the 20th-century Haut-Brion will be remembered □







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# TRAVEL SECRETS

How best to spend a day in London? Here is a selection of ideas, some new, some old, but all fun

● Start the day with London's best breakfast. Charles Fontaine, former head chef at Le Caprice, has just reopened the 130-year-old Quality Chop House, 94 Farringdon Road, EC1 (tel: 071-837 5093). Sample his famous eggs benedict or salmon fish cakes in the original Victorian surroundings of polished wood and etched-glass windows. Also open for lunch and dinner.

● Winter storms may have toppled many specimen trees, but Kew is still bright and beautiful. Watch out for the first exhibition in the new Sir Joseph Banks building and the flower paintings on show in the refurbished art gallery near the main gate. Gardens open daily 9.30am-6.30pm, Sunday and bank holidays until 8pm. Enjoy tea, with delicious cakes and buns, at Kew Greenhouse (by the station).

● The Isabella Plantation in the heart of Richmond Park is a magical woodland garden with a brook and leafy glades. Celebrated for its azaleas, camellias and rhododendrons. Leave cars between Robin Hood and Kingston Gates and walk downhill towards the centre of the park. The Richmond Park restaurant is worth a visit.

● Expect the unexpected at the Roof Gardens, 99 Kensington High Street, W8 (entrance on Derry Street). Take the mirrored lift to the top floor and go through the nightclub into Spanish gardens with colonnade and canal, the Tudor gardens with old English herbs set among mellow brickwork, and a lawn with shrubs, a winding stream and ornamental ducks and flamingoes. Open daily 9am-6pm but best to check on 071-937 7994 in case a function is planned and the gardens are closed.

● Changes in the art scene. The Tate's new layout gives the gallery a clean, fresh look which greatly enhances the British Collection. Its restaurant benefits from the building's enormous cellar, having an excellent, reasonably-priced wine list. Open Monday to Saturday 10am-5.50pm, Sunday 2-5.50pm.



*The Buddhapadiṭa temple in Wimbledon, opened in 1975.*

● The Royal Academy expects its forthcoming Monet exhibition (September 7 to December 9) to be so popular that advance ticket purchase is being introduced (tel: 071-240 7200 or 081-741 9999). Alternatively, buy one of the new £12.50 Academy Cards and use it to visit 18 months of exhibitions, including the Modern Masters from the Gelman Collection (until July 15), the 222nd Summer Exhibition (June 9 to August 19), the Monet and six others. Open daily 10am-6pm.

● The Queen's Gallery at the side of Buckingham Palace has A Royal Miscellany, a fascinating exhibition of memorabilia from Windsor Castle not normally on display. Open Tuesday to Saturday 10.30am-5pm, Sunday and bank holidays 2-5pm.

● Linley Sambourne House, 18 Stafford Terrace, W8. Claustrophobically decorated Victorian house once the home of the *Punch* cartoonist who was a great-grandfather of Lord Snowdon. Packed with intriguing bric-à-brac and artwork. Open March to October, Wednesday 10am-4pm, Sunday 2-5pm.

● Geffrye Museum, Kingsland Road, E2. Early-18th-century almshouses display furnishings and decoration from Elizabethan times to 1939. John Evelyn's cabinet of curiosities is a highlight. Special exhibition about setting up home in the 1950s continues until October. Open Tuesday to Saturday 10am-5pm, Sunday 2-5pm.

● Call at University College, Gower Street, WC1 in term-time (until June 22) to see the pickled head of Victorian philosopher Jeremy Bentham; also his clothed skeleton, with a wax head, wearing a top hat! Recupere at the nearby Jeremy Bentham pub in University Street, which is packed with appropriately eccentric memorabilia.





# LONDON

● Travel by Thames riverboat to Greenwich. Board at Westminster or Tower piers and see the amazing Docklands developments en route. At Greenwich visit the *Cutty Sark* tea clipper, the tiny *Gipsy Moth IV*, sailed round the world by Sir Francis Chichester, the superb National Maritime Museum and the Observatory. Inigo Jones's masterpiece, The Queen's House, dating from 1616, has just reopened after five years of extensive restoration. Fabulous colourful interior. Craft markets near the pier at weekends. Take the pedestrian tunnel under the Thames and return by the Docklands Light Railway (not operating weekends).

● Going shopping? Whiteleys at Queensway, W2, has been revamped and is now packed with boutiques, including The Leading Edge, temptingly full of the latest high-tech gadgets to play with. In Covent Garden find specialist shops Button Box at Southampton Street and His Nibs (pens) nearby in Drury Lane. Find a great selection of travel books at Daunt Books for Travellers, 83, Marylebone High Street, London W1. The antiques market at Camden Passage in Islington has dozens of shops and stalls and makes a Saturday-morning treat when teamed with lunch at Frederick's, also in Camden Passage. Excellent house red wine. Ask for a table in the garden room and dine in the sun surrounded by trees and plants. Reservations on 071-359 2888.

● Exotic Thailand comes to suburban Wimbledon: the Buddhapadipa Buddhist temple, 14 Calonne Road, SW19, with its winged, gold roof and painted interior, stands in four acres of gardens and is home to saffron-robed monks. Viewing generally possible daily, but call 081-946 1357 to check first.

● Eating out. At Tall Orders delicious and unusual dishes (£2.95 each) arrive stacked in Chinese steamer baskets. You will probably need four storeys. 676 Fulham Road, SW6 (tel: 071-371 9673). Excellent Chinese food at Ken Lo's Memories of China, 67 Ebury Street, SW1 (tel: 071-730 7734) or at the more-recently opened 1 Harbour Yard, Chelsea Harbour, Lots Road, SW10 (tel: 071-352 4953). Must book. Bibendum, on the top floor of the splendid Michelin building, is one of London's few leading restaurants to open on Sunday evenings. 81 Fulham Road, SW3 (tel: 071-581 5817).

● For al fresco eating try La Famiglia, 7 Langton Street, SW10 (tel: 071-351 0761). Or dine in a London park: standards have sky-rocketed since Leith's started catering for the Serpentine Restaurant in Hyde Park (expect delights like barbecued salmon). They have now opened a beautiful tearoom in the Kensington Palace Orangery. Enjoy a traditional tea among Grinling Gibbons carvings, stone urns, orange trees and weeping figs.

● Favourite riverside pubs are the Dove in Upper Mall at Hammersmith, W6 and the Ship in Jew's Row by Wandsworth Bridge, SW18, whose cobble-stoned garden has its own bar and a barbecue in summer.



ST JOHN POPE

*Docklands Light Railway in front of the Telegraph building.*

● Dr Johnson's House at 17 Gough Square, Fleet Street, EC4 has just re-opened after complete refurbishment. A new arrangement has added life to the fascinating collection of pictures, cartoons, books and fine furniture. It was here that Johnson compiled the first comprehensive English Dictionary. Open Monday to Saturday 11am-5.30pm.

● The Florence Nightingale Museum at St Thomas's Hospital, 2 Lambeth Palace Road, SE1 reveals the life of this remarkable nurse through personal items, clothing, furniture, letters and photographs as well as the famous lamp. Included are William Simpson's lithographs of the Crimean War, historical nursing artefacts and a reconstruction of a ward at Scutari. Open Tuesday to Sunday 10am-4pm.

● Just down the road, near Lambeth Bridge, lies a garden created around the tombs of the two John Tradescants in the churchyard of St Mary-at-Lambeth, now the Museum of Garden History. The father-and-son plant-hunters introduced Virginia creeper, lilac and the London plane tree to Britain during the 17th century. Open Monday to Friday 11am-3pm, Sunday 10.30am-5pm.

● St Bartholomew-the-Great, Little Britain, EC1 lays claim to being London's oldest church after the chapel in the Tower. Charming Norman building with an internal oriel window.

● Do not miss HMS Belfast at Symon's Wharf, Vine Lane, off Tooley Street, SE1. Clamber up and down companionways and get the feel of life on a Second World War warship. Open daily 10am-6pm. Also the fascinating Cabinet War Rooms, Clive Steps, King Charles Street, SW1. Rambling underground corridors and rooms where Churchill and the members of his wartime cabinet lived, worked and slept. Open daily 10am-5.15pm.





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TIA MARIA GOLD & BROWN



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A SELECTIVE GUIDE TO SOME OF THE MORE INTERESTING AND ENTERTAINING EVENTS ARRANGED FOR THE COMING MONTHS

# BEST OF SUMMER



John Normington, John Neville and Prunella Scales in *School for Scandal*.

## THEATRE

Where applicable, a special telephone number is given for credit-card bookings. The address & telephone number of each theatre are given on the first occasion it appears.

**Absurd Person Singular.** Alan Ayckbourn directs a revival of one of his earliest farces. *Whitehall Theatre, Whitehall, SW1* (071-867 1119).

**After the Fall.** London première of Arthur Miller's 1963 confessional drama. With James Laurenson & Josette Simon; directed by Michael Blakemore. Opens June 20. *Cottesloe, National Theatre, South Bank, SE1* (071-928 2252).

**All's Well That Ends Well.** With Gwen Watford as the Countess & Bruce Alexander as Parolles. *Barbican Theatre, EC2* (071-638 8891).

**Anna Christie.** Natasha Richardson takes the title role in Eugene O'Neill's passionate tale about a girl's newly-founded relationship with her estranged father, which is put to the test once she falls for a shipwrecked seaman. June 14-July 14. *Young Vic, 66 The Cut, SE1* (071-928 6363).

**Anything Goes.** Colourful New York production of the classic Cole Porter musical, starring Elaine Page, as full of zest as ever. *Prince Edward, Old Compton St, W1* (071-734 8951).

**As You Like It.** John Caird directs Sophie Thompson as Rosalind & Jerome Flynn as Orlando. *Barbican Theatre*.

**Bérénice.** New translation by Neil Bartlett of Racine's tragedy about the Queen of Palestine & her love for the heir to the Roman throne. With Lindsay Duncan & David Haig. *Cottesloe, National Theatre*.

**Buddy.** Few insights into the character & inspiration behind rock-&-roll icon Buddy Holly, but the classic songs are lovingly performed & Paul Hipp's Buddy has much charm & energy. *Victoria Palace, Victoria St, SW1* (071-834 1317).

**A Clockwork Orange.** The RSC's interpretation of Anthony Burgess's violent & controversial novel about

the rehabilitation of a young psychopath, played by Phil Daniels. Ron Daniels directs. Until June 30. *Royalty, Portugal St, WC2* (071-379 4444).

**Coriolanus.** Charles Dance plays Coriolanus as arrogant, brave & a bit of a dunce, understandably in awe of his equally iron-willed but much cleverer mother, powerfully portrayed by Barbara Jefford. Until June 30. *Barbican Theatre*.

**The Crucible.** Arthur Miller's disturbing exploration of fanatical persecution (set against the witch-hunts of 1692 in Salem, Massachusetts but written in 1953, at the height of McCarthyism) stars Michael Bryant, Julia Ford & Zoë Wanamaker. Opens May 31. *Olivier, National Theatre, South Bank, SE1* (071-928 2252).

**The Duchess of Malfi.** John Webster's powerful tale of forbidden love. With Harriet Walter as the duchess. *The Pit, Barbican, EC2* (071-638 8891).

**Gasping.** New comedy by Ben Elton with Hugh Laurie & Bernard Hill. *Theatre Royal, Haymarket, SW1* (071-930 9832). Opens June 7.

**Henry IV.** Richard Harris is the king, Sarah Miles the Marchesa & Ian Hogg Tito Belcredi in this version of Pirandello's *Enrico IV*. Until July 7. *Wyndham's, Charing Cross Rd, WC2* (071-867 1119).

**Hidden Laughter.** Simon Gray's new play features Felicity Kendal & Peter Barkworth. *Laudeville, Strand, WC2* (071-836 9987). Opens June 12.

**The Illusion.** Corneille's humorous play-within-a-play, in a translation by Ranjit Bolt. Directed by Richard Jones. Opens June 12. *Old Vic, Waterloo Rd, SE1* (071-928 7616).

**In The Ruins.** "Mad" King George III (Patrick Malahide), locked up in Windsor Castle, gives a monologue on some of the events of his 60-year reign. Until June 2. *Royal Court, Sloane Sq, SW1* (071-730 1745).

**Jeffrey Bernard is Unwell.** Tom Conti as the celebrated *Spectator* columnist in Keith Waterhouse's affectionate account of Bernard's life & drinking times; directed by Ned

Sherrin. *Apollo, Shaftesbury Ave, W1* (071-437 2663).

**Julius Caesar.** A New Shakespeare Company production, with Patrick O'Connell as Caesar, Des McAleer as Cassius & Pip Donaghy as Brutus. Opens June 13. *Open-Air Theatre, Regent's Park, NW1* (071-486 2431).

**Man of the Moment.** Alan Ayckbourn's amusing play concerns attempts by a television presenter to inject life into a meeting between an ex-bank robber (Peter Bowles), now living in Spanish luxury, and the determinedly uncritical bank clerk (Michael Gambon) who tackled him 17 years earlier. *Globe, Shaftesbury Ave, W1* (071-437 3667).

**Miss Saigon.** Intelligent musical by Alain Boublil & Claude-Michel Schönberg tells of a tragic affair between a young Vietnamese girl & an American soldier at the time of the fall of Saigon in 1975. Nicholas Hytner directs Claire Moore, Simon Bowman, & Lea Salonga & Monique Wilson (who share the title role). *Theatre Royal Drury Lane, Catherine St, WC2* (071-836 8108).

**Much Ado About Nothing.** New Shakespeare Company production, with Karl Johnson as Benedick & Susan Tracy as Beatrice. Opens May 29. *Open-Air Theatre*.

**Noël & Gertie.** Simon Cadell as Coward & Patricia Hodge as Gertrude Lawrence—the source of much of his inspiration. *Comedy, Panton St, SW1* (071-930 2578).

**Peer Gynt.** Kenneth McLeish's version of the Ibsen classic, with Stephen Moore & David Morrissey as the older & younger Gynt. Directed by Declan Donnellan. *Olivier, National Theatre*.

**The Pirates of Penzance.** Gilbert & Sullivan's comic operetta, with Paul Nicholas & Bonnie Langford. Until June 30. *London Palladium, Argyll St, W1* (071-437 7373).

**Racing Demon.** Topical, political play by David Hare, about four south-London clergymen struggling to make sense of their mission in the inner city. Taut direction by Richard Eyre

brings to life the fundamentalism humanism debate, while Michael Bryant, David Bamber & Stella Gonet turn in superb performances. *Cottesloe, National Theatre*.

**Return to the Forbidden Planet.** A rock musical based (loosely on *The Tempest*, written & directed by Bob Carlton. Loud & lively. *Cambridge, Earham St, WC2* (071-379 5299).

**The School for Scandal.** John Neville & Diana Hardcastle as the sparring Teazles convey the affection which lies beneath their prickles in Peter Wood's imaginatively-staged production of Sheridan's comedy. *Olivier, National Theatre*.

**Shadowlands.** Deeply affecting play by William Nicholson, with Nigel Hawthorne as the author C. S. Lewis & Jane Lapotaire as the American poet whom he secretly marries & then nurses through cancer until her death. *Queen's, Shaftesbury Ave, W1* (071-734 1166).

**Singer.** This modern Jacobean tragedy-drama by Peter Flannery is a blackly comic view of post-war British society. With Antony Sher in the title role. Until June 28. *The Pit, Barbican*.

**Sunday in the Park with George.** Musical based on Seurat's painting of the Grande Jatte. Imaginative first half in which the figures depicted are brought to life. Inspiration flags in the second. Unremarkable score by Sondheim. Until June 16. *Lyttelton, National Theatre, SE1* (071-928 2252).

**Vanilla.** Harold Pinter directs Siân Phillips & Joanna Lumley in a play by Jane Stanton Hitchcock. *Lyric, Shaftesbury Ave, W1* (071-437 3686).

**The Wild Duck.** Peter Hall directs Alex Jennings, David Threlfall, Nichola McAuliffe & Maria Miles in Ibsen's classic drama. *Phoenix, Charing Cross Rd, WC2* (071-836 2294).

RECOMMENDED LONG-RUNNERS

**Aspects of Love.** *Prince of Wales* (071-839 5972); **Blood Brothers,** *Albery* (071-867 1115, cc 071-867 1111); **Cats,** *New London* (071-405 0072); **Les Liaisons Dangereuses,**





Jerome Flynn, Gillian Bevan and Sophie Thompson in *As You Like It*. Michael Keaton as a yuppie in the film *Clean and Sober*. Costume and set designs

*Ambassador's* (071-836 6111); **Me & My Girl**, Adelphi (071-836 7611); **Les Misérables**, Palace (071-434 0909); **The Mousetrap**, St Martin's (071-836 1443); **The Phantom of the Opera**, Her Majesty's (071-839 2244); **Run For Your Wife!** Aldwych (071-836 6404); **Starlight Express**, Apollo Victoria (071-828 8665). **OUT OF TOWN**

**Chichester Festival Theatre season.** *The Merry Wives of Windsor*, with Penelope Keith, Phyllida Law, Barbara Ferris & Bill Maynard, opens May 10; *The Power & the Glory*, from Graham Greene's novel, with Edward Petherbridge, opens May 30. *Chichester Festival Theatre, Chichester, W Sussex, PO19 4AP* (0243781312).

**RSC season at Stratford.** At the Royal Shakespeare Theatre: *Much Ado About Nothing*, with Susan Fleetwood as Beatrice & Roger Allam as Benedick; *The Comedy Of Errors*, directed by Ian Judge, with Estelle Kohler as Adriana; *King Lear*, with John Wood as Lear, from July 11. At the Swan Theatre: *The Last Days of Don Juan*, by Tirso de Molina, in a new version by Nick Dear, with Linus Roache in the title role; *Troilus & Cressida*, with Ralph Fiennes & Amanda Root as the lovers; *Edward II*, with Simon Russell Beale as the King, from July 10. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick, CV37 6BB* (0789 295623).

## CINEMA

The following are some of the most interesting films showing in & around London in the coming months.

**Clean & Sober** (15). Michael Keaton turns in an excellent performance as a yuppie wheeler-dealer trying to kick the drugs & drink habit that is ruining his life. A powerful if low-key message-movie, with strong support from Morgan Freeman, Kathy Baker & M. Emmet Walsh; directed by Glenn Gordon Caron. Opens June 8.

**The Hunt for Red October** (PG). A

top-secret Russian nuclear submarine leaves port & heads for the USA. Is the crew defecting, or is it an aggressive move by doolally captain Sean Connery? John McTiernan's tense adaptation of Tom Clancy's bestselling novel looks dated & quaint in the light of recent political events: the last Cold War thriller?

**Johnny Handsome** (15). A member of the criminal underworld of New Orleans, Johnny Handsome (Mickey Rourke) is a hideously disfigured crook given the chance of a new life by a plastic surgeon. Walter Hill directs.

**The Krays** (18). Gary & Martin Kemp (previously better-known as members of the pop group Spandau Ballet) star as Ronnie & Reggie, the "terrible twins" who dominated London gangsterland in the early 60s. With Tom Bell as one of the victims, Jack "The Hat" McVitie; directed by Peter Medak.

**Limit Up** (12). Unremarkable comedy-adventure about an ambitious stockbroker (Nancy Allen) & the pact she signs with the devil to get to the top. A modern fairy tale with lots of simplistic moralising, but not quite enough jokes to keep things simmering. Dean Stockwell & Ray Charles give strong support. Opens June 22.

**Look Who's Talking** (12). A huge smash in America, Amy Heckerling's toddler's-eye view of the world is funnier than most of the current crop of Hollywood baby-movies. Kirstie Alley (from television's *Cheers*) is the mother with romantic problems & John Travolta her new lover, with the voice of Bruce Willis as baby Mikey providing a running commentary.

**Mountains of the Moon** (15). The true story of British explorers Richard Burton (Patrick Bergin) & John Hanning Speke (Iain Glen), who set out in 1858 to find the source of the Nile. Bob Rafelson directs.

**Music Box** (15). Jessica Lange is a talented criminal lawyer who finds herself representing her own father when he is accused of horrible war crimes committed nearly 50 years

earlier. Director Constantin Costa-Gavras continues his obsession with topically political films (*Betrayed*, *Missing*, *Z*). Opens May 25.

**Pretty Woman** (15). Pygmalion-influenced love story with rising star Julia Roberts as a tart-with-a-heart who falls for wealthy businessman Richard Gere. Endlessly corny with, at times, overstretched similarities between the lovers ("we both screw people for money"), but some witty one-liners & Roberts's sheer vivacity carry the film.

**Reunion** (12). A Harold Pinter-scripted tale, based on the novel by Fred Uhlman, about the friendship between two boys growing up in 1930s Germany, one of whom is Jewish. Told in flashback & shot with sepia-tinting, but Jerry Schatzberg's direction is slow & undramatic, & the film lacks the authentic punch of last year's superior (& thematically identical *Au revoir les enfants*). Nevertheless, Jason Robards is in top form as one of the adult friends. Opens July 6.

**Roger & Me** (15). Riveting documentary from journalist Michael Moore about the trials & tribulations of a town in Michigan called Flint, devastated when 30,000 people lost their jobs after the car factories were closed down by one Roger Smith. By turns amusing, infuriating & sad—a true-life tragi-comedy.

**She Devil** (15). Long-awaited adaptation of Fay Weldon's witty feminist novel, with television funny-girl Roseanne Barr as the devilish heroine, & Meryl Streep as the novelist who poaches her husband. Susan Seidelman directs.

**Strapless** (15). David Hare's romantic drama stars Blair Brown as an overworked American NHS doctor in London, whose life is changed when she meets mysterious millionaire Bruno Ganz. Political themes are to the fore but, uncharacteristically, a central narrative thread fails to materialise, leading to a fatal lack of direction.

**Sweetie** (15). Début feature from

Australian Jane Campion, taking a cynical look at sisterly love. The gregarious Sweetie (Genevieve Lemon) moves in with her introverted sister Kay (Karen Colston) with disturbing & emotional results. Often surreal, & always controversial, it provoked comparisons with David Lynch's *Blue Velvet* at the Cannes Film Festival.

**Three Women in Love** (18). Rudolf Thome's slow-moving drama won the Best Foreign Film Award at the 1989 Montreal Festival. Three beautiful young women fall in love with a shy philosopher & show him there is more to life than the cerebral. Despite the potentially erotic theme, Thome's direction is oddly cold. Opens June 8.

**Torrents of Spring** (PG). Lavishly produced, but uninspired, costume-drama set in Europe in the 1800s, adapted from a novel by Turgenev. In this Italian/French co-production Nastassja Kinski, Timothy Hutton & Valeria Golino battle with preposterous dubbing, while Turgenev's finely-honed story becomes a series of ponderous set-pieces under the humourless direction of Jerzy Skolimowski.

**Triumph of the Spirit** (15). Shot on location at the Auschwitz concentration camp in Poland, this is the true story of Greek boxing champion Salamo Arouch (Willem Dafoe), who was sent there in 1943 & forced by the SS to box for his life. Arouch himself was executive consultant on the film; cast includes Robert Loggia & Edward James Olmos. Opens June 15.

## OPERA

ENGLISH NATIONAL OPERA  
*London Coliseum, St Martin's Lane, WC2*  
(071-836 3161, cc 071-240 5258).

**Ariadne on Naxos.** Anne Evans as Ariadne & Constance Hauman as Zerbinetta sing impressively in this entertaining revival. May 24, 31.

**Clarissa.** Robin Holloway's new opera. Sep 10. May 25, 29, June 1.

**The Marriage of Figaro.** Valerie Masterson heads a sound & stylish cast as the Countess, with Steven





by William Dudley for *The Cunning Little Vixen* at the Royal Opera House.

Page as Count Almaviva, Lesley Garrett as Susanna, Gregory Yurisich as Figaro, Ethna Robinson as Cherubino. May 26, 30, June 2.  
1990/91 season opens Aug 23.

#### OPERA 80

*Sadler's Wells, Rosebery Ave, EC1 (071-278 8916).*

**The Merry Widow.** Lucia di Lammermoor. May 24-June 2.

#### ROYAL OPERA

*Covent Garden, WC2 (071-240 1066).*

**Il trovatore.** Return of Piero Fagione's production, now less gloomy, & conducted by Sian Edwards. Newcomers to the cast are Carol Vaness, whose Leonora is sung with strength & sensitivity, & Alexei Steblianko as Manrico. May 26, 29, June 1, 6 (prom).  
**The Cunning Little Vixen.** New production by Bill Bryden, designed by William Dudley, of Janáček's appealing opera. Lillian Watson sings the Vixen, with Thomas Allen as the Forester, Diana Montague as the Fox. June 7 (prom), 11, 15, 19, 23, 25.

**La Bohème.** With Ilona Tokody as Mimi, Judith Howarth as Musetta, Jerry Hadley & Dennis O'Neill sharing the role of Rodolfo. June 13, 18, 22, 28, 30, July 3, 5, 9, 11, 14, 18, 20.

**William Tell.** New production by John Cox, conducted by Michel Plasse. With Alexandru Agache in the title role, Chris Merritt as Arnold. June 29, July 4, 7, 12, 16, 19.

**Arabella.** Kiri te Kanawa sings the title role & Franz Grundheber is Mandryka. July 6, 10, 13, 17, 21.

#### OUT OF TOWN

##### GLYNDEBOURNE FESTIVAL

*Glyndebourne, E Sussex (0273 541111).*

**Die Zauberflöte.** Lothar Zagrosek conducts his third Mozart opera for the festival, which is directed by Peter Sellars. May 21, 23, 25, 27, 30, June 3, 5, 11, 18, 24, 30, July 5, 7, 9, 11.

**Albert Herring.** John Graham-Hall again sings Albert "the good" in Peter Hall's bewitching production. May 24, 26, 29, June 2, 4, 7, 9, 14, 16, 19, 23, 26.

**Kát'a Kabanová.** Nikolaus Lehnhoff's gripping production. Nancy Gustafson repeats her moving por-

trayal of Kát'a. June 10, 12, 15, 17, 22, 28, July 2, 8, 15, 19, 21, 23.

**New Year.** Michael Tippett's latest opera. See p 10. July 1, 6, 13, 28, 30.

#### OPERA NORTH

*Grand Theatre, Leeds (0532 459351).*

**Masquerade.** British première of Carl Nielsen's opera, written 80 years ago & based on an 18th-century play. June 23, 26, 29, July 3, 5.

**Jerusalem.** The British première of Verdi's opera is finely sung by Janice Cairns & Arthur Davies; the American baritone José Garcia also makes an impressive début. Though the impact of the music is powerful, that of the drama is obfuscated by the waywardness of Pierre Audi's production. June 25, 28.

**L'Heure espagnole & Gianni Schicchi.** July 4, 7.

#### SCOTTISH OPERA

*Theatre Royal, Glasgow (041-331 1234).*

**Salome.** Cynthia Makris sings the title role. May 24, 29.

**Madama Butterfly.** With Janice Cairns & Arthur Davies. May 26, 31, June 2 (mat), 5.

**Così fan tutte.** New production by Jürgen Gosch, with Jane Eaglen & Clare Shearer as the sisters. May 30.

**His Majesty's, Aberdeen (0224 641122).** June 12-16. *Theatre Royal, Newcastle (091-232 2061).* June 19-23. *Playhouse, Edinburgh (031-557 2590).* June 26-30.

#### WELSH NATIONAL OPERA

*New Theatre, Cardiff (0222 394844).*

**Otello.** Jeffrey Lawton again sings the title role in Peter Stein's strongly focused production, with Faith Eshamas Desdemona. May 29, June 1.

**Tornrak.** John Metcalf's new opera. See p 10. May 30.

**The Barber of Seville.** May 31.

**Così fan tutte.** June 2.

*Empire, Liverpool (051-709 1555).*

June 5-9. *Hippodrome, Birmingham (021-622 7486).* June 12-16. *Mayflower, Southampton (0703 229771).*

June 19-23. *Palace, Manchester (061-236 9922).* June 26-30. *Hippodrome, Bristol (0272 299444).* July 3-7. *Apollo, Oxford (0865 244544).* July 10-14.

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## DANCE

**American Ballet Theatre.** In celebration of its 50th anniversary, the company brings to London Massine's *Gaîté Parisienne*, Balanchine's *Theme & Variations*, Antony Tudor's *Pillar of Fire*, Agnes de Mille's *Rodeo*, & ballets by Twyla Tharp & the American choreographer Mark Morris. July 9-14. *London Coliseum, St Martin's Lane, WC2* (071-836 3161, cc 071-240 5258).

**Cumbre Flamenca.** Spain's leading flamenco troupe, including Juana Amaya, Antonio Canales, La Chana, Angela Granados & Cristobal Reyes, accompanied by singers & guitarists. June 19-July 7. *Sadler's Wells, Rosebery Ave, EC1* (071-278 8916).

**Kirov Ballet.** Return of one of the world's most renowned troupes, inheritors of the classical style of the Imperial Ballet in Tsarist St Petersburg. *Le Corsaire*, prepared by veteran ballet-master Pyotr Gusev, June 5, 6, 8, 9 (m&c) 25-27. *Swan Lake*, first performed by the company in 1895, June 11-14, 16 (m&c), July 5, 6, 7 (m&c). *Sleeping Beauty*, British première for Oleg Vinogradov's production of Petipa's classic, June 18-21, 23 (m&c). *Giselle*, June 28, 29, 30 (m&c). Triple bill: *Scotch Symphony*, *Theme & Variations & Petrushka*, a tribute to George Balanchine. July 2, 4. *London Coliseum*.

**Northern Ballet Theatre.** Triple bill: *Liaisons Amoureuses*, Ronald Hynd's ballet set to music by Offenbach; *Strange Meeting*, the story of war poet Wilfred Owen, choreographed by Michael Pink; *Lipizzaner*, choreography by Gillian Lynne, with music by Carl Davis. June 5-9. *Giselle*, Christopher Gable's production, designed by Roger Butlin. June 12-16. *Sadler's Wells*.

**Royal Ballet.** Double bill: *The Planets*, Bintley's new work; *Song of the Earth*, to music by Mahler, choreographed by MacMillan. May 31, June 2, 9. *Romeo & Juliet*, MacMillan's ballet with music by Prokofiev, May 25, 28, 30 (tribute to Dame Margot

Fonteyn), June 4, 5, 12, 16, 20. *Royal Opera House, Covent Garden, WC2* (071-240 1066).

### OUT OF TOWN

**Stars of the Bolshoi.** Touring company of 30 dancers, including Natalia Bessmertnova, Yuri Vasychenko & Maria Bylova, who perform extracts from *Spartacus*, *Don Quixote*, *Le Corsaire*, *Swan Lake*, *Taras Bulba* & other *pas de deux*. May 24, 25, *St David's Hall, Cardiff* (0222 371236). May 26, *Hexagon, Reading* (0734 591591). May 28, 29, *Sands Theatre, Carlisle* (0228 25222). May 31, *City Hall, Sheffield* (0742 735295). June 2, *Cliffs Pavilion, Southend* (0702 351135).

## MUSIC

BARBICAN HALL

EC2 (071-638 8891).

**London Symphony Orchestra & Chorus.** Michael Tilson Thomas conducts Mahler's *Symphony No 2* & works by the American composer Carl Ruggles. May 30, 31, 7.45pm.

**Rosalind Plowright**, soprano, sings scenes from operas by Spontini, Boito, Verdi & Bellini, with the LSO under Kent Nagano. June 7, 7.45pm.

**Rainforest Gala.** Ivan Fischer conducts the Orchestra of the Age of Enlightenment, London Choral Society & soloists in Vivaldi's *Four Seasons* & Haydn's oratorio *The Creation* Part I. June 8, 7.45pm.

**Takacs Quartet** play Mozart & Beethoven. June 13, 7.45pm.

**London Symphony Orchestra.** Jeffrey Tate conducts Shostakovich's *Violin Concerto No 2*, with Gidon Kremer as soloist, & Dvořák's *Symphony No 7*, June 14, 7.45pm; Beethoven's *Piano Concerto No 5*, with Barry Douglas, & Balakirev's *Symphony No 1*, June 17, 7.30pm.

**English Chamber Orchestra.** Marcello Viotti conducts Hummel's *Piano Concerto in A minor*, with Stephen Hough, Rietz's *Clarinet Concerto in G minor*, with Thea King, & Schubert's *Symphony No 2*. June 19, 7.45pm.





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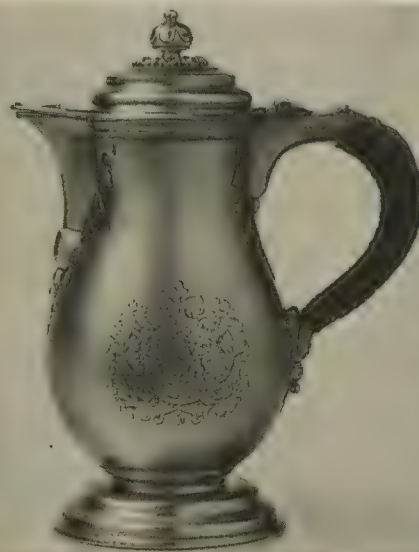
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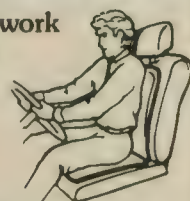
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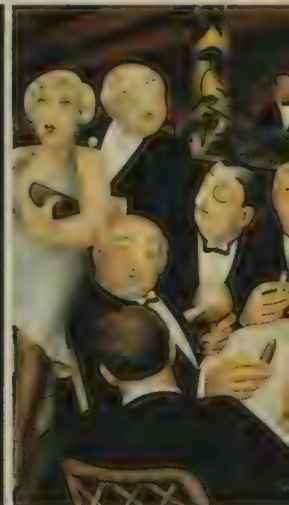
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John Eliot Gardiner conducts Mozart. A Matisse from the Gelman Collection, Royal Academy. Magic Lanterns at MOMI. Beryl Cook at London

**London Bach Orchestra.** Nicholas Kraemer conducts Mozart. Beethoven, & Viotti's Violin Concerto in A minor, with Hideko Udagawa. June 26, 7.45pm.

#### FESTIVAL ITALI

South Bank Centre, SE1 (071-9288800).

**Philharmonia & Chorus.** Roger Norrington conducts Beethoven's Missa Solemnis, with Alison Hargan, Claire Powell, Philip Langridge & Gwynne Howell as soloists. May 27, 7.30pm.

**Royal Philharmonic Orchestra.** Vladimir Ashkenazy conducts two concerts. Weber, Mozart, Tchaikovsky, May 29; Berlioz, Debussy, Ravel, June 8; 7.30pm.

**Berlin Philharmonic Orchestra.** Daniel Barenboim conducts Schubert & Beethoven, June 3, 3.15pm; Seiji Ozawa conducts Mozart & Bruckner. June 4, 7.30pm.

**Poland's Last Romantic.** Libor Pešek conducts the Philharmonia in the music of Karol Szymanowski & works by other composers who influenced him. June 3 & 6, 7.30pm.

**Philharmonia,** under Giuseppe Sinopoli, perform Mahler's Symphony No 6, June 9; Mozart's Concerto for Flute & Harp, with James Galway & Naoko Yoshino, & Schubert's Symphony No 9 (Great), July 3; 7.30pm.

**Festival of Brahms & Elgar:** André Previn conducts three programmes of music by these two composers, with Viktoria Mullova, violin, Stephen Isserlis, cello, Horacio Gutierrez, piano, & Christine Cairns, mezzo-soprano, as soloists. June 21-26, July 1, 7.30pm.

**Vladimir Ashkenazy,** piano, plays Brahms & Schumann. June 24, 3.15pm.

#### QUEEN ELIZABETH HALL

South Bank Centre.

**London Sinfonietta.** David Atherton conducts Schoenberg & Mahler, & the first performance of Bent Sorensen's *Shadowlands*. May 26, 7.45pm.

**Polish Chamber Orchestra.** Holst, Elgar, Vivaldi, Bach, Bartók,

directed from the violin by Jan Stanienda. May 30, 7.45pm.

**Barry Douglas,** piano, plays Berg, Prokofiev, Liszt, Shostakovich, Scriabin. June 4, 7.45pm.

**Bournemouth Sinfonietta.** Mozart, Martinů, Haydn, Maxwell Davies, with Tamás Vásáry as conductor & pianist. June 6, 7.45pm.

**A Mozart Encounter.** John Eliot Gardiner conducts the English Baroque Soloists & Monteverdi Choir, with Anthony Rolfe Johnson, tenor, Anne Sofie von Otter, Sylvia McNair, Julia Varady, sopranos, in concert performances on period instruments of Mozart's *Idomeneo*, June 8, 11, 19 & *La Clemenza di Tito*, June 14, 16, 21. Also chamber concerts by the Fitzwilliam & Gainsborough Quartets, June 10, 12, 20.

**Hanover Band & chorus** perform Beethoven's Symphony No 9 (Choral), conducted by Roy Goodman. June 27, 7.45pm.

**The Complete Brandenburgs,** performed by the Consort of London, conducted by Robert Clark. June 29, 7.45pm.

St John's Smith Sq, SW1 (071-222 1061).

**The Arnold Dolmetsch Years:** A celebration of his life & of a century of the early music renaissance. Performers include the Dolmetsch Consort & Ensemble, the King's Singers, the Academy of Ancient Music. Lunchtime recitals by Melvyn Tan, fortepiano, Rafael Puyana, harpsichord. Until May 29, 1pm & 7.30pm.

**London Handel Choir & Orchestra.** Denys Darlow conducts Handel's oratorio *Judas Maccabaeus*. May 30, 7pm.

**London Orpheus Choir & Orchestra,** James Gaddarn conducts Puccini's *Crisantemi* & *Messadi Gloria*, Rossini's *Stabat Mater*. June 2, 7.30pm.

**Amadeus Piano Trio.** Mozart, Beethoven, Brahms. June 3, 7.30pm.

**Delmé String Quartet** give three concerts of chamber music by Brahms, with Adrian Thompson,

tenor, Kenneth Essex, viola, Olga Hegedus, cello, Iain Burnside, piano, Anthony Randall, horn, Tamsin Dives, mezzo-soprano, Henry Herford, baritone. June 5, 12, 19, 7.30pm.

**Holst Singers, Parley of Instruments.** Monteverdi's *Vespers of 1610*, conducted by Hilary Davan Wetton. June 7, 7.30pm.

**English Baroque Choir & Orchestra,** with soloists, perform Purcell's *Fairy Queen*, under Leon Lovett. June 16, 7.30pm.

#### WIGMORE HALL

36 Wigmore St, W1 (071-935 2141).

**Ruggiero Ricci,** violin, plays Bach & Paganini, to commemorate the 150th anniversary of the death of Paganini. May 27, 7pm.

**Vlado Perlemuter,** piano. Debussy, Chopin, Fauré, Ravel. May 30, 7.30pm.

**Consort of Musicke,** with Emma Kirkby, Evelyn Tubbs, sopranos, & other soloists, perform music from the age of Raleigh, reflecting English humour from black comedy to ribald rusticity. June 2, 7.30pm.

**Endellion Quartet,** Douglas Boyd, oboe. Haydn, Mozart, Beethoven. June 9, 7.30pm.

**Nikolai Demidenko,** piano. Schumann, Scriabin, Chopin. June 16, 7.30pm.

**Barseg Tumanyan,** bass baritone, **Grigory Shabbedrian,** piano. Heard at the gala for Armenia, the bass from Yerevan returns to sing Rachmaninov, Gershwin, & songs by Schubert, Tchaikovsky, Borodin, Mussorgsky. June 20, 7.30pm.

**Mieczyslaw Horszowski,** piano, celebrates his 98th birthday with music by Bach, Beethoven, Schumann, Chopin. June 21, 7.30pm.

**Lindsay Quartet.** Krommer, Smetana, Janáček, Dvořák. June 22, 23, 7.30pm; June 24, 11.30am.

**Gabrieli Quartet, Mikhail Rudy,** piano. Haydn, Mendelssohn, Brahms. June 30, 7.30pm.

**Suk Quartet.** Haydn, Suk, Dvořák, July 5; Beethoven, Suk, Schumann, July 11; 7.30pm.

## EXHIBITIONS

#### BARBICAN ART GALLERY

Barbican Centre, EC2 (071-638 4141).

**The Pursuit of the Real.** A survey of 20th-century figurative painters placing works by Michael Andrews, Frank Auerbach, Francis Bacon, Lucian Freud, Leon Kossoff, John Lessore, Euan Uglow & John Wonnacott alongside those of Sickert, Spencer, Bomberg & Coldstream. Until July 8. £3.50, concessions £1.75. Mon-Sat 10am-6.45pm, Sun & May 28 noon-5.45pm.

#### BRITISH MUSEUM

Great Russell St, WC1 (071-636 1555).

**Japanese Art: Masterpieces in the British Museum.** The first exhibition in the new Japanese Galleries features a tea-house & includes Buddhist sculpture, Samurai armour, porcelain, lacquer, & paintings & prints by Utamaro & Hokusai. Until June 3. **Fake?** The history of copying & pastiche covers jewellery, sculpture, paintings, & many other media. Until Sept 2. £3, concessions £2.

**Caves of the Thousand Buddhas: Chinese art from the Silk Route.**

Major exhibition of the finds made at the beginning of the century by Sir Marc Aurel Stein in Chinese Central Asia. Until Aug 27.

Mon-Sat 10am-5pm, Sun 2.30-6pm.

#### COURTAULD INSTITUTE GALLERIES

Somerset House, Strand, WC2 (071-873 2526).

**Courtauld Collection.** Newly-restored 18th-century rooms house this priceless collection. Opens June 15. Mon-Sat 10am-6pm, Sun 2-6pm. £2, concessions £1. See feature p35.

#### GARRARD

112 Regent St, W1 (071-734 7020).

**The Art of the Master Watchmakers.** Unusual timepieces from Swiss museums & from the Worshipful Company of Clockmakers. May 29-June 16. Mon-Fri 9.30am-5.30pm, Sat 9.30am-1pm.

#### GOLDSMITHS' HALL

Foster Lane, EC2 (071-606 7010).

**At the Sign of the Golden Ball.** The





Contemporary Art. Captain Cook's voyages at the National Maritime Museum. The Pursuit of the Real at the Barbican. On Classic Ground at the Tate.

work of Paul de Lamerie, one of the most brilliant & prolific of British 18th-century silversmiths. Until June 22. Mon-Sat 10.30am-5pm. £3, concessions £1.50. Closed May 28.

HAYWARD GALLERY  
South Bank, SE1 (071-928 3144).

**The British Art Show 1990.** This wide-ranging & exploratory exhibition concentrates on artists whose work has emerged since 1985. June 14-Aug 12. Daily 10am-6pm, Tues, Wed until 8pm. £4, concessions & everybody Mon 10am-6pm £2.

LONDON CONTEMPORARY ART  
132 Lots Rd, SW10 (071-351 7696).

**Beryl Cook Illustrates Isherwood.** Paintings by this popular contemporary artist commissioned for Christopher Isherwood's book *Mr Norris Changes Trains*. June 14-July 14. Mon-Fri 10am-6pm, Sat 10am-2pm.

MALL GALLERIES  
The Mall, SW1 (071-930 6844).

**Songlines & Dreamings: Aboriginal Art from the Western Desert of Australia.** First major exhibition in Europe of more than 80 sand-paintings by Aboriginal artists. June 6-11. Daily 10am-5pm.

MARLBOROUGH FINE ART  
6 Albermarle St, W1 (071-629 5161).

**Oskar Kokoschka, the late work (1955-80).** 23 oil paintings including pictures of London & Germany, & portraits. June 8-July 21. Mon-Fri 10am-5.30pm, Sat 10am-12.30pm.

MUSEUM OF LONDON  
London Wall, EC2 (071-600 3699).

**London's Pride—a history of the capital's gardens.** Parks, recreations of the gardens of John Evelyn & James Tissot, & an 18th-century Chinese pavilion show the influence of London's gardens on arts & crafts. Until Aug 12. Tues-Sat 10am-6pm, Sun & May 28 2-6pm.

MUSEUM OF THE MOVING IMAGE  
South Bank, SE1 (071-928 3535).

**Magical Lanterns: the art & artistry of the lanternist.** A glimpse into the Victorian world of entertainment through the projection of photographic & painted glass

slides. Until July 31. Tues-Sat & May 28 10am-8pm, Sun 10am-6pm. £3.95, concessions £2.75.

NATIONAL GALLERY  
Trafalgar Sq, WC2 (071-839 3321).

**Goya's Majas.** From the Prado in Madrid come the *Naked Maja* & its companion piece the *Clothed Maja* which are here shown alongside Velazquez's *The Rokeby Venus*. Until July 1.

**The Artist's Eye: Victor Pasmore.** Works chosen by the abstract painter Pasmore include paintings by Turner, Cézanne & Whistler. July 4-Oct 7.

Mon-Sat 10am-6pm, Sun 2-6pm.

NATIONAL MARITIME MUSEUM  
Greenwich, SE10 (081-858 4422).

**Captain Cook, Explorer—Navigator of the South Seas.** A recreation of Cook's celebrated voyages between 1768 & 1779 through maps, charts, navigational instruments & journals, paintings & drawings. Until Sept 30. Mon-Sat 10am-6pm, Sun 2-6pm. £2, concessions £1.

THE QUEEN'S GALLERY  
Buckingham Palace Rd, SW1 (071-930 4832).

**A Royal Miscellany.** Treasures from the Royal Library at Windsor include jewellery & fans, watercolours by family members from Queen Victoria to Prince Charles, & royal letters. Until Jan 13, 1991. Tues-Sat 10.30am-5pm, Sun & May 28 2-5pm. £1.70, concessions £1.

ROYAL ACADEMY  
Piccadilly, W1 (071-439 7438).

**20th-century Modern Masters: the Jacques & Natasha Gelman Collection.** Works by Degas, Renoir, Bonnard, Derain, Matisse, Picasso, Ernst, Dali & others. Until July 15. £3.50, concessions £2.40.

**22nd Summer Exhibition.** The world's largest open contemporary art show. Most works are for sale. June 9-Aug 19. £3.20 & £2.10. Daily 10am-6pm.

SPINK & SON  
5 King St, SW1 (071-930 7888).

**Mary Grierson.** Recent water-

colours & drawings on botanical themes by the former Botanical Artist & Illustrator at Kew. Until June 1.

**20th-century British Art.** Works by the Bloomsbury Group, Camden Town artists & others. June 6-29. Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. Closed May 28.

TATE GALLERY  
Millbank, SW1 (071-821 1313).

**On Classic Ground: Picasso, Léger, de Chirico & the New Classicism, 1910-30.** Explores the revival of interest in the classical tradition among artists working in France, Italy & Spain. June 6-Sept 2. Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

VICTORIA & ALBERT MUSEUM  
Cromwell Rd, SW7 (071-938 8349).

**Nicholas Nixon: Pictures of People.** Photographs portraying the young, the elderly & people with Aids. Until June 24. Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm. Suggested donation £2, concessions 50p.

## FESTIVALS

**ALDEBURGH FESTIVAL**  
To mark Aaron Copland's 90th birthday, two of his operas, *The Second Hurricane* & *The Tender Land* will be staged, & the score of his ballet *Hear Ye! Hear Ye!* receives its European première. The world première of Alexander Goehr's *Sing, Ariel*, an anthology of poetry settings, from Donne to Auden, will be given by Ann Murray. June 8-24. Box office: High St, Aldeburgh, Suffolk IP15 5AX (0728 453543).

**CHEL TENHAM INTERNATIONAL FESTIVAL OF MUSIC**  
Includes the European première of Tippett's *New Years* suite, plus first performances of works by seven other British composers. Bohemian music is also prominent, from Martinů in his centenary year to the contemporary Petr Eben. July 7-22. Box office: Town Hall, Imperial Sq, Cheltenham, Glos GL50 1QA (0242 523690).

**CHICHESTER FESTIVITIES**  
The theme "Echoes of Italy" gives rise to events as diverse as a rock treatment

of *The Four Seasons* by Vivaldi, a talk on the history of the Mafia & performances of choral works by Monteverdi, Rossini & Verdi. Italian artists appearing include the reborn Virtuosi di Roma. July 1-17. Box office: Ham-mick's Bookshop, 65 East St, Chichester, W Sussex PO19 1HL (0243 780192).

**GREENWICH FESTIVAL**  
Great variety of events throughout the day: jazz, folk, classical & contemporary music, theatre, opera, dance, guided walks, riverboat cruises, street fairs, karate display & a Tolkien day. June 1-17. Box office: 151 Powis St, Greenwich SE18 6JL (081-317 8687).

**HANDEL IN OXFORD**  
Bach's Mass in B minor performed by Hanover Band, Messiah by the European Community Baroque Orchestra, *Alexander's Feast* by the St James Baroque Players, *Belshazzar* by the English Concert. June 30-July 11. Box office: Music at Oxford, 6a Cumnor Hill, Oxford OX2 9HA (0865 864056).

**LEEDS FESTIVAL**  
New-style event encompassing all the performing & visual arts. With Opera North, Phoenix Dance Company, Trestle Theatre Company, Hull Truck Theatre Company, the City of Leeds Youth Orchestra & some of the country's finest brass bands. Japanese arts, Hindu, Jewish & West Indian culture are also represented. June 22-July 8. Box office: Grand Theatre, Leeds LS1 6NZ (0532 459351).

**LUTHANSAN FESTIVAL OF BAROQUE MUSIC**  
Specialists in period-instrument performance come from all over the world to take part. Includes *Juditha triumphans* by Vivaldi, *Alexander's Feast* by Handel, vocal music by Monteverdi, cantatas & concertos by Bach. June 1-27. Box office: St James's Church, Piccadilly W1V 9LF (071-434 4003).

**NOTTINGHAM FESTIVAL**  
Embraces national dance from Africa, Cambodia & Georgia; orchestral concerts by the Hallé; *The Age of Revolution*, a new musical by Stephen Lowe & David Wilson; jazz, films & street entertainment. May 25-June 10. Box





Steuart Bedford conducts at Aldeburgh. The Duke of Wellington's teapot at Grosvenor House Fair. Gary Lineker plays for England in the World Cup.

office: Victoria Centre, Nottingham NG1 3QB (0602 419741).

#### SPITALFIELDS FESTIVAL

Includes the world première of Finzi's Requiem & the London première of Britten's *The Company of Heaven*. Also early choral music & Asian music. June 7-22. Box office: St Paul's Churchyard, EC4M 8BU (071-248 4260).

#### WARWICK FESTIVAL

Features the music of Bohuslav Martinů, performed by both Czechoslovak & British musicians. Performances of *Much Ado About Nothing* in the courtyard of Warwick Castle. July 4-15. Box office: Northgate, Warwick CV34 4JL (0926 410747).

#### YORK EARLY MUSIC FESTIVAL

A celebration of French music from Gothic Paris to the court of Louis XIV, performed by specialised ensembles. Ends with a conga through the streets. July 6-15. Box office: Ticket World, 6 Patrick Pool, Church St, York YO1 2BB (0904 644194).

## SPORT

#### ATHLETICS

**UK Championships.** June 2, 3. Cardiff.

**McVitie's Challenge:** GB v USA v Kenya. June 22. Portsmouth, Hants.

**Dairy Crest Games:** GB v E Germany v Canada. June 29. Gateshead, Tyne & Wear.

#### CRICKET

**Texaco Trophy:** England v New Zealand one-day international. May 25, Foster's Oval, SE11.

**England v New Zealand: First Cornhill Test,** June 7-9, 11, 12, Trent Bridge, Nottingham; **Second Cornhill Test,** June 21-23, 25, 26, Lord's, NW8; **Third Cornhill Test,** July 5-7, 9, 10, Edgbaston, Birmingham.

**Eton v Harrow.** June 9. Lord's.

**Oxford v Cambridge.** July 4-6. Lord's.

(BA=Britannic Assurance Championship, BH=Benson & Hedges Cup, NT=NatWest Trophy, RA=Refuge Assurance League.)

**Middx v Glos** (BA), May 26, 28, 29;

**v Glos** (RA), May 27; **v Warwick** (RA), June 3; **v Warwick** (BA), June 6-8; **v Berks** (NT), June 27; **v Worcs** (BA), June 30, July 2, 3; **v Worcs** (RA), July 1. Lord's.

**Surrey v Northants** (RA), June 3; **v Derby** (BA), June 6-8; **v Worcs** (BA), June 16, 18, 19; **v Worcs** (RA), June 17; **v Derby** (RA), June 24; **v Northants** (BA), July 4-6. Foster's Oval.

#### CYCLING

**Milk Race.** May 28-June 9. Land's End, Cornwall to Liverpool (prologue May 27, Penzance).

#### EQUESTRIANISM

**Dubai Nations' Cup.** May 31-June 3. Hickstead, W Sussex.

**Royal International Horse Show.** June 14-17. NEC, Birmingham.

**International showjumping event.** June 30-July 1. Hickstead.

#### FOOTBALL

**World Cup finals.** June 8-July 8. Various venues, Italy.

#### GOLF

**Dunhill British Masters'.** May 31-June 3. Woburn Golf & Country Club, Bow Brickhill, Bucks.

**Wang Four-Stars National Pro-Celebrity Tournament.** June 14-17. Moor Park, Rickmansworth, Herts.

#### HORSE RACING

**Ever Ready Derby Stakes,** June 6; **Hanson Coronation Cup,** June 7; **Gold Seal Oaks Stakes,** June 9; Epsom, Surrey.

**St James's Palace Stakes, Prince of Wales's Stakes,** June 19; **Coronation Stakes,** June 20; **Gold Cup, King Edward VII Stakes,** June 21. Royal Ascot, Berks.

#### MOTOR RACING

**British Grand Prix.** July 15. Silverstone, Northants.

#### ROWING

**Henley Royal Regatta.** July 4-8. Henley-on-Thames, Oxon.

#### SAILING

**Round the Island Race.** June 2. Cowes, Isle of Wight.

**Talkland Eurolymp.** June 2-6. Hayling Island, Hants.

**Two-Handed Transatlantic**

**Race.** Starts June 10. Plymouth, Devon. **Three Peaks Yacht Race.** June 16-22. Starts Barmouth, Gwynedd, finishes Fort William, Highland.

#### TENNIS

**Stella Artois Championship** (men). June 11-17. Queen's Club, Palisier Rd, W14.

**Dow Classic** (women). June 11-17. Edgbaston Priory Club, Birmingham.

**Direct Line Insurance Manchester Open** (men). June 18-23. Northern LTC, Manchester.

**Pilkington Glass Championships** (women). June 18-23. Eastbourne, E Sussex.

**The Championships.** June 25-July 8. All England Club, Wimbledon, SW19.

## OTHER EVENTS

**Beating Retreat.** Four or five hundred military musicians make up the marching bands. The Household Division, including mounted bands, perform June 5-9, Tues 6.30pm, Wed, Thurs 9.30pm, tickets £7, £5 & £3 from The Treasurer, Household Division Funds, Horse Guards, Whitehall, SW1 (071-930 4466); the Scottish Division play June 12-14, daily 5.45pm, tickets £8, £5 & £3 from Retreat Booking Office, HQ The Scottish Division, The Castle, Edinburgh (031-220 4100, cc). *Horse Guards', Whitehall, SW1.*

**Fine Art & Antiques Fair.** More than 300 dealers offer furniture, ceramics, silver, textiles & jewellery at prices between £50 & £50,000. Lectures & advice for would-be collectors. May 31-June 10. May 31 2-8pm, Tues-Fri 11am-8pm, Sat, Sun 11am-6pm. £4, concessions £3 (May 31 £15). Olympia, W14. Closed June 4.

**Grosvenor House Antiques Fair.** Italy & the Grand Tour is this year's theme, which has attracted 17 major Italian dealers to join the ranks of stringently vetted exhibitors. June 14-23. Mon-Fri 11am-8pm, Sat, Sun 11am-6pm. £10 including handbook (June 23 £3 without handbook). Grosvenor House Hotel, Park Lane, W1.

**Hardy 1990.** As part of the celebrations of the 150th anniversary of Thomas Hardy's birth, the town of Dorchester (Hardy's "Casterbridge") steps back into Victorian times on June 2—the date of the writer's birth. The following day the festivities transfer to the grounds of Kingston Maurward House ("Knappwater House" in *Desperate Remedies*). June 2, 3. Dorchester, Dorset (information 0305 267992).

**London Antiquarian Book Fair.** Some 30,000 books for collectors offered by booksellers from Britain, Europe & North America. Examples of Heath Robinson's illustrations are on show; the most expensive work is a copy of Thornton's *The Temple of Flora or Garden of Nature* at £85,000. June 19-21. Tues, Wed 11am-8pm, Thurs 11am-6pm. Park Lane Hotel, Piccadilly, W1. £5 including catalogue.

**London's Year of the Horse.** The skills of the Mounted Police, the Band of the Household Cavalry and members of the Side-Saddle Riders' Association are exercised to celebrate 300 years of the capital's most renowned bridlepath. May 29, 7pm. Rotten Row (near Hyde Park Barracks), Hyde Park, SW7.

**Royal Tournament.** The Royal Navy has the task of mounting the 100th of these action-packed military displays. The focus is on the history of the Royal Marines from 1664 to the Falklands War, against a backdrop representing a man-of-war. July 11-28. Mon & July 11 7.30pm, Tues-Sat 2.30pm & 7.30pm. £6-£18.50. Earl's Court, SW5 (071-3738141).

**Trooping the Colour.** The Queen's official birthday is marked with the usual colourful procession down The Mall before the parade at Horse Guards'. At 1pm comes the deafening RAF fly-past. Almost as dazzling, though without the royal participants or planes, are the rehearsals on June 2 & 9, 11am. June 16, 11am. Horse Guards', Whitehall, SW1.

Dates correct at time of going to press.





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